THIS ISLAND EARTH

Final Screenplay

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THIS ISLAND EARTH

FADE IN

1 ESTABLISHING PLANE SHOTS, WASHINGTON, D.C., FEATURING OVERHEAD SHOT OF WASHINGTON MONUMENT ENDING WITH AN OVERHEAD VIEW OF BOLLING FIELD.

DISSOLVE THRU TO

2 EXT. BOLLING FIELD - DAY - MED. SHOT

Off the runway are a group of REPORTERS and PHOTOGRAPHERS clustered around a silver-colored jet plane, obscuring from our view the celebrity they are concerned with. As CAMERA MOVES UP CLOSER to group we hear a babble of ad libs from the photographers.

PHOTOGRAPHER
(ad libs)
Just one more please, Dr. Meacham --
Hold it please, doctor.
Closer to the plane, sir.

3 CAMERA MOVES PAST THE NEWSMEN to reveal CAL MEACHAM standing in front of plane which bears the legend: RYBERG ELECTRONICS CORPORATION. Cal Meacham is tall, lean, laconic. His manner combines the thoughtfulness of a highly successful nuclear scientist with the easiness of a well-integrated young man. As he pauses with patient good nature, he zips a pilot suit over his civvies.

PHOTOGRAPHER
A little more profile, Dr. Meacham....
We want to capture that faraway,
visionary look.

As Cal obliges wryly, a little laugh goes up from group and flashbulbs pop. Now as Cal starts to adjust his helmet, the reporters, old Washington hands, move in.

SECOND REPORTER
Since when is the Army handing out
jets, Dr. Meacham?

CAL
The boys at Lockheed sprung this one
loose for me.
(smiles)
Hope you taxpayers don't mind.

As another laugh goes up, FIRST REPORTER moves in.

FIRST REPORTER
Cal -- we can guess how tired you
must be. We'll try to make it short...

FC CONTINUED

3 CONTINUED

CAL
Fire away, gentlemen. But I warn you, I'm beginning to feel far away and visionary.

The reporters smile with Cal. It's pretty obvious they know and like him.

FIRST REPORTER
(all business now)
What about your conference with the Committee on Atomic Power?

CAL
Not my conference. Twenty engineers and scientists were there.

SECOND REPORTER
Twenty? Hardly a routine meeting, would you say?

FIRST REPORTER
And look, Cal. We won't buy the Committee's getting you V.I.P.'s together for a cocktail party.

Cal laughs with the reporters, relents.

CAL
All right, boys. I'll tell you this much. Under discussion was the biggest job we've ever tackled -- the industrial application of atomic energy.

FIRST REPORTER
But, Cal, that's not news. We all know several industrial reactors are in work right now.

CAL
(a cryptic smile)
Let's say then that in the light of recent developments those plants may already be obsolescent.

Reporters react, scribbling down Cal's words.

4 MED. CLOSE SHOT - CAL AND REPORTERS

Third reporter indicates legend on plane's side.

THIRD REPORTER
Research is your specialty. Specifically, how does that fit in with atomic energy?

4 CONTINUED

Cal's vital interest in this subject shows as he speaks:

CAL
You boys like to call this the 'Push-Button Age.' It isn't -- (shakes head) -- not yet. Not until we can team up atomic energy with electronics. Then we'll have the horses -- as well as the cart.

FIRST REPORTER
When will this happen?

CAL
(wry)
When fellows like me stop talking about it -- and get back to our labs.

Signifying this is the end of the interview he starts to climb into the plane.

5 NEW ANGLE - CAL AND REPORTERS

as other reporters move off, but the first reporter remains to look up at Cal settling himself in the cockpit.

FIRST REPORTER
Cal, you working on something along the lines you mentioned?

CAL
(a cryptic smile)
Roughly --

FIRST REPORTER
Remember me, Cal.

CAL
All right -- I'm concentrating on the reconversion of certain common elements into nuclear energy sources.

FIRST REPORTER
Huh -- how's that again?

CAL
What counts is, how I make it work.

Cal grins, slides the dome shut. The reporter hurries off, the Cal starts taxiing the plane away.

FC DISSOLVE TO

6 EXT. RYBERG AIRFIELD - DAY - MED. SHOT - AT SIGN

at roadside; it reads:

PRIVATE AIRFIELD
PROPERTY OF
RYBERG ELECTRONICS CORP.
LOS ANGELES

A car, with JOE WILSON at wheel, drives in past the sign, and CAMERA PANS with it as it goes on to stop near a small control tower. Joe gets out and starts toward the tower.

7 INT. CONTROL TOWER - DAY - MED. CLOSE SHOT - WEBB

as WEBB, control tower operator, turns to his radio panel and picks up a hand microphone as Cal's voice is heard:

CAL'S VOICE
2Xd341 calling Ryberg Control Tower.
Come in.

WEBB
(at hand mike)
Ryberg Control Tower to 2Xd341. Over.

CAL'S VOICE
Okay to come in, Webb?

WEBB
All clear, Cal. The drift is due south, about --

He pauses, turning, as Joe enters.

JOE
What's Cal's ETA?

WEBB
Two-ten, but he's ---

JOE
(interrupting)
Half an hour late. That's my boss - the only man in the world who can travel by jet and <u>still</u> be late!

CAL'S VOICE
So, you talk about me when I'm gone, eh?

Joe reacts, startled, then indicates the hand mike, and Webb grins and nods. Joe takes the mike, grins sheepishly as he speaks into it:

7 CONTINUED

JOE
Where are you?

CAL'S VOICE
Look out the window.

Joe and Webb turn toward a window, then both react and duck fast as sudden sound of terrific jet blast is heard o.s.

8 EXT. RYBERG AIRFIELD - DAY - LONG SHOT - CAL'S PLANE

as it buzzes the field in a low, bullet-like pass.

INTERCUT WITH:

9 MED. CLOSE SHOT - JOE AND WEBB

as they cautiously raise up to stare off at:

10 LONG SHOT - CAL'S PLANE

as it zooms up in an almost perpendicular climb.

11 TWO SHOT - JOE AND WEBB

as they stare upward at plane o.s.

CAL'S VOICE
(chuckling, from radio)
Did you duck, Joe?

Joe starts to turn from the window, but Webb reacts, grabs his arm and motions upward.

CAL'S VOICE
(quietly)
Get ready to duck again, boys. I'm in trouble.

12 LONG SHOT - CAL'S PLANE

as it goes into a sharp spiral.

13 INT. CAL'S PLANE - CLOSE SHOT - COCKPIT

As Cal moves the stick, we get by his frantic efforts that nothing is happening.

13-A INT. CAL'S PLANE - ANGLE AT CONTROL PANEL

Instruments are going crazy and Cal's hands maneuver stick without effect.

FC

14 LONG SHOT - CAL'S PLANE

as it begins to fish-tail jerkily.

15 CLOSE SHOT - JOE

tensely staring upward as he uses the hand mike:

JOE
Cal! What's wrong?

16 INT. CAL'S PLANE - DAY - CLOSE SHOT - CAL

swaying as he grimly fights to control the plane which is jerking from side to side; he wears a throat-microphone.

CAL
I have no controls. (X)

17 INT. CONTROL TOWER - DAY - MED. CLOSE SHOT - JOE AND WEBB

tensely staring off at the plane, and Joe cries out:

JOE
Cut loose, Cal! Bail out!

CAL'S VOICE
No good, I'm too low.

Joe and Webb helplessly stare off at:

18 LONG SHOT - CAL'S PLANE

erratically fish-tailing as it blasts along at a low altitude - then suddenly the streak of flame from the tail vanishes as a flame-out occurs. The plane now fish-tails wildly.

19 MED. CLOSE SHOT - JOE AND WEBB

as they react to what they see.

JOE
That jerking around caused a flame-out!

WEBB
(watching intently)
No power --

19 CONTINUED

JOE
No nothin'...

Joe frantically charges out of the room.

20 EXT. RYBERG AIRFIELD - DAY - MED. SHOT - JOE

as he rushes down from the tower, hurries to his car and is about to leap in, when he pauses at hearing a faint, eerie humming sound. Joe stares off at the plane and reacts.

21 LONG SHOT - CAL'S PLANE

the faint humming sound heard as the erratically jerking plane is turning GREEN. Then, when the plane is completely green, the humming sound increases in volume - and the plane levels out, then starts banking to make the approach to the field below.

22 INT. CAL'S PLANE - DAY - CLOSE SHOT - CAL

puzzled wonderment in his eyes as he looks about the cockpit which is filled with GREEN LIGHT. He lifts his hands to look at them in the light - then reacts, staring at the controls now operating on their own.

23 EXT. RYBERG AIRFIELD - DAY - MED. CLOSE SHOT - JOE

by his car as he stares wide-eyed and open-mouthed at:

24 LONG SHOT - CAL'S PLANE

still GREEN as it glides in to make a perfect landing, the humming sound still heard. The plane taxies to a stop, then the humming sound starts fading out, and the plane starts turning to a silver color again.

25 CLOSE SHOT - JOE

as he reacts big, still staring off at the plane.

26 MED. LONG SHOT - CAL AND PLANE

the humming sound now out, the plane a solid silver again, as Cal climbs out.

FC

27 MED. CLOSE SHOT - JOE

as he shakes his head, takes another look at the plane, then he scrambles into his car and makes a wide, fast U-turn before speeding off along the air strip.

28 MED. SHOT - CAL

as he gets out of his flyer's outfit, tosses it up at the cockpit, then stands there, puzzled and intrigued, as he eyes the plane. Then Joe drives in to stop with squeaking brakes.

29 NEW ANGLE - CAL AND JOE

as Joe hops from his car and hurries to Cal.

JOE
(anxiously)
Cal, you okay?

CAL
(still dazed, tense)
Okay...

JOE
What happened? How'd you bring it in?

CAL
I didn't. I couldn't.

JOE
(reacts)
What do you mean -- you didn't?

CAL
(slowly)
My controls went out.

JOE
Huh?

CAL
(nods soberly)
That's right. No control, no power. The plane died up there ... And I <u>should</u> be dead.

30 CLOSE SHOT - CAL AND JOE

Cal is soberly intent as he eyes the plane.

30 CONTINUED

JOE
(embarrassed)
Cal, I -- Now I know everybody's been seeing flying saucers and screwy lights in the sky -- well -- you can put me in a booby hatch too -- because -- so help me, I saw this ship turn a bright green up there!

CAL
(tensely)
Are you sure, Joe?

JOE
Positive.

CAL
Did you hear anything?

JOE
Yes ... A high frequency howl -- very high -- all the time your ship was -- uh --

CAL
(with a grin)
Green?

Joe nods.

CAL
Did Webb see it?

JOE
Unless he's blind --

CAL
Check him.

JOE
Right. Do you want to go home?

CAL
(walking toward jeep)
No, I'll go right to the lab --

(Joe pauses)
Until we find out what happened -- all three of us were blind...

Joe nods and exits. Cal turns and stares at the plane intently.

FC DISSOLVE TO

31 INT. HALLWAY - RYBERG ELECTRONICS LAB - DAY

Cal and Joe coming down hallway, pause infront of door to Cal's private lab. On door is a large "No Admittance" sign in red letters. Joe unlocks door with key. They enter --

32 INT. CAL'S LAB - MED. CLOSE SHOT - DAY

as the two move inside from hall. A good-sized eye-catching atomic reactor occupies one wall of the laboratory. Spotted around the rest of the lab is the remaining paraphernalia necessary for Cal's work. Cal flings his coat over a chair, looks toward reactor.

CAL
How's the little giant?

JOE
(crossing behind him; a smile)
Growing up, Cal -- Getting ready to astound the world --

Cal's eyes sweep over the reactor with satisfaction. He's obviously itching to get at it.

CAL
Let's take a look.

JOE
(a grin)
Expected that -- she's all ready and waiting.

CAMERA MOVES IN TO Cal as he crosses to reactor. Putting his eyes to the binoculars which peer in at the pile, he begins to operate the mechanical fingers which manipulate the radio-activized objects inside.

CAL
(all business)
Increase the rate of reaction.

Joe nods, turns dial. Cal turns to binoculars.

33 INT. REACTOR - AS SEEN THRU BINOCULARS

We see retarding rods move out of the pile.

34 ANGLE AT CAL AND JOE

Meter indicates the increased amount of radiation. Joe throws a quick glance at meter, then:

34 CONTINUED

JOE
Six-hundred curies.

CAL
(working mechanical hands)
Lowering the cylinder --

Cal looks through binoculars again.

35 INT. REACTOR - AS SEEN THRU BINOCULARS

Mechanical fingers operated by Cal lower a large cylinder into pile.

36 BACK TO CAL AND JOE

CAL
(eyes still fixed)
Check rate of uranium decay.

Joe nods, crosses to the Angus recorder.

37 INSERT - ANGUS RECORDER

Needle on recorder wavers a moment, then jumps to positive position.

JOE
(with satisfaction)
Positive, Cal. Just like it's been the whole week you were away --

38 ANGLE AT CAL

Cal pulls back from binoculars, smiles at Joe with satisfaction.

JOE
What'd the Committee have to say?

Cal hesitates, suddenly almost solemn.

CAL
(a modest smile)
They were a little excited...

JOE
(exploding)
A <u>little</u>! When you're ready to give them the key to --

38 CONTINUED

But Joe's attention is attracted by a beeping sound. He crosses to pen recorder. The middle of the recorder is oscillating. It drops to zero.

JOE
--Zero reading.

Cal quickly crosses.

JOE
(annoyed)
That XC-condenser must have shorted out again.

CAL
What about the spare?

Joe shurgs, points to corner of lab. As the men turn, CAMERA ANGLE WIDENS to INCLUDE a large condenser in corner, its burned out condition obvious -- tar running out of the top.

JOE
Burned out yesterday. And don't ask why I didn't order some new ones -- I did.

He crosses to bench, gets small envelope from it, holds it before Cal.

CAL
(as he reacts)
Condensers in an envelope?

39 MED. CLOSE SHOT - CAL AND JOE

as Joe takes a bead condenser from the envelope; the bead is half an inch in diameter, filled with a red liquid, with a length of lead wire sticking from each side. Joe holds it before Cal's nose and grins. Cal eyes the bead, then Joe.

CAL
(irked)
It's got to be a gag dreamed up by the Receiving Department.

Cal irritably turns to the converter and starts taking off a side panel. Joe starts muttering, making certain Cal hears:

JOE
I ordered two XC-condensers and Supreme Equipment sent me these beads. You say they're a gag, but they're condensers. I know, because I put one on the volt meter.

CONTINUED

39 CONTINUED

CAL
(as he works)
And blew it to bits.

JOE
Yeah, after it held to thirty-three thousand volts - and no leakage!

40 NEW ANGLE - CAL AND JOE

as Cal swings round to incredulously eye the bead held by Joe.

CAL
(exasperatedly)
If that were true, we could build a generator -- one that would supply electric power to run an entire factory -- and it would fit in a matchbox.

JOE
(flatly)
The meter still read thirty-three thousand volts.

CAL
(after eyeing Joe)
I'll try one on voltage test.

CONTINUED

40 CONTINUED

JOE
I've got it set up for you.

Joe smugly indicates o.s. then CAMERA PANS WITH them as they step to a voltage bridge, to which a bead is already attached by its wires. Joe watches as Cal gets set to watch the test from behind the glass screen. Cal starts to reach for the rheostat, then pauses and eyes Joe. Joe slowly nods. Cal starts turning up the rheostat, and then both men start eyeing the meter.

41 INSERT - CLOSEUP OF METER

as indicator moves up, showing voltage of 20 kv.

42 INSERT - CLOSEUP OF THE BEAD

in the voltage bridge, as the liquid inside is now a brilliant red, and a humming sound is heard.

43 TWO SHOT - CAL AND JOE

intently watching the bead, and Cal advances the rheostat.

44 INSERT - CLOSEUP OF METER

as indicator shows voltage of 35 kv.

45 TWO SHOT - CAL AND JOE

as they exchange a brief look, then eye the bead o.s.

46 INSERT - CLOSEUP OF THE BEAD

as humming sound is louder, then the sound ceases abruptly, and bead and wires completely disappear.

CAL'S VOICE
--Into thin air....

47 MED. CLOSE SHOT - CAL AND JOE

as Cal stares at the spot where the bead had been.

JOE
(indicating meter)
At thirty-five thousand volts.

47 CONTINUED

CAL
Call Pete Knowles...at Supreme.

Joe exits. Then, as Cal picks up another bead and baffledly eyes it, sound of dialing is heard o.s. Cal shakes his head and starts off.

48 MED. CLOSE SHOT - JOE

as he finishes dialing phone on bench - then Cal enters and takes the receiver offered by Joe.

CAL
(at phone)
Pete? Cal Meacham. I ordered two XC condensers, and you sent me some beads...Yes, beads...I am serious. I just tested one bead for voltage and...Oh...Well, thanks.
(he hangs up, eyes Joe; then)
Supreme didn't send them.

JOE
They're crazy!

CAL
Knowles says they've had no condenser order from us in six weeks.

Joe grabs the two top sheets of paper from a file-spike on the bench, hands one sheet to Cal.

JOE
There's the duplicate of the order I sent by teletype three days ago.

Cal eyes the paper, puzzledly starts to shake his head, then quickly turns to eye Joe.

CAL
What's the address on the letter-head that came with the beads?

JOE
No address. Look.
(he hands the second sheet of paper to Cal)

CONTINUED

48 CONTINUED

CAL
(reading aloud)
Dear Dr. Meacham: In place of the condensers you ordered, we are sending you our AB-619 model. We are certain it will interest you. Director, Electronic Service - Unit 16.

Cal puzzledly looks at Joe, who shrugs.

JOE
I thought it was a sub-section of Supreme. (X)

Cal tosses the letter aside and stares at the bead he holds.

CAL
We can at least find out what they are made of.

DISSOLVE THRU TO

49 INT. CAL'S LAB - NIGHT - MED. CLOSE SHOT - CAL AND JOE

The only illumination is a single drop-light over the men as they are seated on stools beside the bench. While Joe watches, Cal is using a press drill on the bead held in a small table vise. Outside of the grating sound of the drill and the constant background clicking of the geiger, there is silence.

50 BIG INSERT

Drill grinding against bead, obviously unable to pierce it.

51 MED. SHOT - CAL AND JOE

Peering at bead in vise, Cal shakes his head, shuts off drill. With Joe, he moves in to inspect it.

CAL
(baffled)
A diamond drill -- the hardest element we've got -- and the bead isn't even scratched.

Phone rings, startling Joe. He picks up receiver.

CONTINUED

51 CONTINUED

JOE
(at phone)
Experimental lab. Wilson speaking.
(he listens, reacts)
Yeah, sure.
(he turns; hands phone to Cal)
Sam wants to speak to you. He's at the hangar -- he's been checking over the plane.

CAL
Good.
(takes phone; into phone)
Hello, Sam.

52 INT. HANGAR - NIGHT - SAM - THE MECHANIC

is speaking from wall phone. Behind him a work light illuminates

SAM
(into phone; graphically)
I've gone over every inch of it, Dr. Meacham, and it beats me.
(shakes his head)
I can't even find a loose rivet.

52-A INT. CAL'S LAB - CLOSE SHOT - CAL AND JOE

CAL
Sam can't find anything wrong.
(back to phone)
You double-checked the controls, Sam?

52-B INT. HANGAR - CLOSE SHOT - SAM

SAM
(he is very sincere)
Took each plane apart. Put it back together again.
(a small hesitant smile on his face)
Pardon me, but -- but you sure it wasn't the man at the controls ... you know what I mean -- maybe a little too much of that Washington celebrating?

FC

52-C INT. CAL'S LAB - CAL

CAL
(quickly)
Of course not. I --
(then, grinning)
Now look here, Sam! --

52-D INT. HANGAR - SAM AT TELEPHONE

SAM
(shrugs; he knows the score)
Well, otherwise it just don't figure, ~~boss~~.

52-E INT. CAL'S LAB

Cal has a little look of amusement on his face.

CAL
(into phone)
~~Okay~~ Sam. You win. Maybe I did have just a couple. But --

52-F INT. HANGAR - SAM AT TELEPHONE

SAM
(happily)
Okay, ~~boss~~. Okay. So what's wrong with that once in a while? Now you just go and get yourself a good nights sleep.

As Sam hangs up, delighted with having solved his mystery:

52-G INT. CAL'S LAB - CLOSE SHOT - CAL AND JOE

Cal hangs up.

CAL
(disgustedly)
Maybe I should have had a couple --
(pauses; with resolution)
-- Maybe I will -- ~~tomorrow~~.

DISSOLVE TO

53 INT. EXPERIMENTAL LAB BUILDING AND HALLWAY - DAY - CLOSE SHOT

Railway EXPRESSMAN with a 12" x 16" size package. As Joe takes package, looking it over curiously:

EXPRESSMAN
(with receipt book)
Sign here.

Joe turns his eyes away from the package, signs receipt book, and the Expressman leaves.

54 INT. CAL'S LAB - DAY - MED. CLOSE SHOT - JOE

as he closes the door. He looks at the package which is a 12" x 16" cardboard carton that could contain a catalog. He examines the address-label, a puzzled look appears on his face. He turns, and walks toward the center of the lab where Cal is working on the electronatomic converter and munching on a sandwich at the same time.

CONTINUED

54 CONTINUED

CAL
What you got?

JOE
(opening the package)
I don't know. There's no return address.

He moves over to Cal, continues opening the carton.

55 INSERT

as a catalog is pulled out of the carton. It is very odd-looking with a steel blue cover. Printed on the cover is the legend: "Electronics Service -- Unit 16." O.s. Cal's voice as he reads the legend:

CAL'S VOICE
Electronics Service -- Unit 16.

56 NEW ANGLE - CAL AND JOE

Over their shoulders the catalog can be plainly seen. Cal starts to open the catalog. Joe reacts with him. The first page of the catalog is now revealed. On it is an illustration of the bead condenser and the inscription: "When Ordering Ask for AB-619." Another page is flipped. Cal reads:

CAL
A catherimine tube with an endiom complex of plus four.

JOE
What are they talking about?

CAL
I don't know, but this outfit has them.

As Cal starts to turn another page he pauses to rub the page between thumb and finger.

CAL
This isn't paper - it's some kind of metal.

Cal turns a few more pages, reading headings as he does so:

CONTINUED

56 CONTINUED

CAL
Interocitor -- incorporating Planetary Generator -- Interocitor with Volterator -- with Astroscope -- Quite a catalog these boys put out...

JOE
Here's something my wife could use in the house -- an Interocitor incorporating an Electron Sorter.

CAL (a tight smile)
~~(a tight smile)~~
~~[illegible]~~
She'd probably gain twenty pounds while it did all her work for her.

57 ANOTHER ANGLE - FAVORING CAL

CAL
According to this, there's no limit to what it can do -- laying a four-lane highway at the rate of a mile a minute would be a cinch...

There is a silence.

JOE
Cal, maybe we've been working too hard.

CAL
~~[illegible]~~ (the catalog is like a magnet)
Complete line of Interocitor parts -- incorporating greater advances than hitherto known in the field of electronics.
(thoughtfully eyes Joe)
What exactly is an Interocitor?

JOE (he means this)
Cal, I don't know and I don't want to know.

58 ANOTHER ANGLE - FAVORING CAL

He rises, beginning to fill his pipe with meticulous care.

CONTINUED

FC

58 CONTINUED

CAL
Well, I do. I want to know what it is and what it does...I want to know whether one of my fancy colleagues is pulling my leg, or --

JOE
Or what -- ?

Shrugging, Cal crosses back to catalog, pointing to page with stem of his unlit pipe.

CAL
Here -- order the list of parts on this page.

JOE
How we going to build it? These symbols -- they're like a foreign language...
(brightens, pleased)
And anyway, we don't know the address.

CAL
You ordered the condensers from Supreme ~~Supreme Electronics~~ by teletype -- which means that somebody intercepted the order and sent us those beads. Try it again.

JOE
You're too darn smart.

But Cal, about to light pipe, pauses, a tiny deprecating smile on his face. He strikes match, puffs on pipe.

CAL
(slowly)
I may be the dumbest man who ever walked this earth, ~~ever~~.

DISSOLVE TO

59 MED. FULL SHOT - AT CRATES

strange, weirdly-shaped crates that are stacked all over the rear half of the lab. Then Joe, in shirt-sleeves, and holding a sheet of paper, appears from behind a crate in f.g.

CONTINUED

59 CONTINUED

JOE
Here's the invoice... No charge and no return address -- and listen to this.
(reading)
No Interocitor parts can be replaced. Bear this in mind while assembling.

60 MED. CLOSE SHOT - JOE AND CAL

Cal eyes the paper, the crates, then he looks at Joe.

CAL
Let's start unpacking.

He starts taking off hat and coat, as Joe worriedly shakes his head.

FAST DISSOLVE TO

61 INT. CAL'S LAB - NIGHT - PAN SHOT

as CAMERA PANS around rear half of lab, REVEALING all sorts of weird-looking tubes, wiring connections, plugs, metal parts, etc. laid out on the floor. CAMERA HOLDS on Cal who is revealed, worn out from his efforts, kneeling on the floor with a part. He examines a tag upon it, then makes a check-mark on a sheet of paper. Then he looks o.s. toward Joe in b.g.

CAL
There's two thousand, four hundred and eighty-six parts!

Turns to an elaborate blueprint spread out on a bench.

CAL
Each part cross-indexed into a symbol pattern. Shouldn't be too hard at all.

62 NEW ANGLE - JOE AND CAL

JOE
Sure, a snap, maestro -- only where do we start?

Cal puts his finger on the center of the blueprint, right in the center of a maze of complex lines and symbols, and says:

CAL
Right here.

As Joe reacts, we

DISSOLVE THRU TO

63 MONTAGE - INT. CAL'S LAB

The day and night struggle of Cal and Joe to build the Interocitor.

NOTE: These cuts will be described fully when the Interocitor design has been worked out.

64 INT. CAL'S LAB - NIGHT - CLOSE TWO SHOT - CAL AND JOE

high on two ladders they complete a final assembly of the Interocitor. The men climb down to the floor and then eye their work.

JOE
(shakes head)
You know what my kids would say? --
"Dig that crazy mixed-up plumbing..."

CAL
(grins)
Well -- Now, let's find out what it does.

Joe tenses as Cal turns a switch, then faint light appears on the triangular metal screen. The men exchange looks, then Cal takes a jewelled disc, inserts it into machine.

65 NEW ANGLE - CAL AND JOE

as weak colors wash across the screen, and Joe involuntarily backs slightly.

66 MED. SHOT - CAL

as stronger waves of color wash over his face, Cal mutters puzzledly:

CAL
Now what do I do?

EXETER'S VOICE
(pleasantly)
Clear your screen, please!

CAL
(eyes screen)
You can hear me?

EXETER'S VOICE
Of course. Use the Intensifier disc.
(as Cal looks for it)
To your left.

Cal reacts, turns color switch.

67 CLOSE SHOT - INTEROCITOR SCREEN

The colors fade, the screen becomes transparent -- then Exeter appears.

68 MED. SHOT - CAL AND EXETER - FROM JOE'S VIEWPOINT

as the screen of the machine is now visible, and Cal is staring at EXETER who is seated at a table in his office, which appears to be inside the Interocitor. Exeter is a tall man, with a calm, deliberate manner. Underneath his matter-of-fact delivery, however, there is dignity and authority.

EXETER
You have successfully accomplished your task, Dr. Meacham. You have assembled an Interocitor, a feat of which few men are capable.

Cal is staring up at Exeter, trying not to be intimidated.

CAL
Who are you?

EXETER
(with good humor)
I am called -- Exeter. I am a scientist like yourself. Shall we say -- a colleague ...

CAL
My colleagues don't materialize out of strange machines -- they're flesh and blood.

EXETER
And so am I, Dr. Meacham. As I hope you will soon find out.
(he smiles)
Although I admit at the moment I appear -- immaterial.

69 ANOTHER ANGLE - INCLUDING JOE

He is edging slightly behind the desk. From drawer he takes a small camera, surreptitiously pushing it out so that it is focusing on Interocitor screen.

CONTINUED

69 CONTINUED

EXETER
(businesslike)
But no matter. I represent a group which is seeking scientists of exceptional ability. All prospects must pass an aptitude test, which you have done.

CAL
(with irony)
I'm flattered -- only I don't remember applying for any job.

EXETER
You didn't --
(pauses; a polite smile)
I beg your pardon -- your camera will pick up nothing but black fog, Mr. Wilson.

70 ANOTHER ANGLE

Joe, camera in hand, has the look of a kid caught with his hand in the candy jar -- but he throws a mutinous look back at Exeter.

EXETER
Images on the Interocitor do not register on film...

CAL
Put it away, Joe.

Joe hesitates, then pushes camera out of line of Exeter's vision... Satisfied, Exeter turns back to Cal.

EXETER
To continue, Dr. Meacham, we test out people without their knowledge. We leave nothing to chance.

CAL
-- Except the chance that I'm not interested in you -- or your group.

EXETER
(affably)
Come, come, doctor. It's not possible that a man of your scientific curiosity wouldn't want to find out who I am, where I come from -- wouldn't give his right arm for more examples of our perior technical knowledge.

70 CONTINUED

JOE
That's what I like about him -- his modesty.

EXETER (X)
(a chuckle)
Modesty, Mr. Wilson, is a concept I *rather deprecate.*
(back to Cal)
I assume you agree, Dr. Meacham. I also assume that you're sufficiently intrigued to come to an immediate decision. We would like you to join our -- team, as you might say, at once.

JOE
Tell him where to get off, Cal.

EXETER
(ignoring Joe)
You will *make arrangements* to leave immediately.

CAL
Wait a moment! I didn't say --

EXETER
(blandly interrupts)
At five o'clock Wednesday morning our plane will land at your field. It will wait exactly five minutes and then depart. (X)

CAL
(a flat smile)
Whether I'm aboard or not?

Exeter nods, then indicates the catalog lying on the floor near a table close to Cal.

EXETER
Place the catalog on that table.
(when Cal obeys)
Now stand aside, please.

Cal backs from the table, wonderingly eyeing Exeter who turns to the instrument panel beside him, inserts a disc.

71 NEW ANGLE - CAL AND EXETER

as Cal reacts on seeing a red ray of light emerge from the screen opening and reach toward the table.

FC

72 CLOSE SHOT - JOE

tensely watching, then he reacts as a slight explosion is heard o.s.

73 INSERT - CLOSEUP OF TABLE TOP

with catalog and blueprints on it, as dense smoke rises from it, then the smoke clears, to reveal a blackened blob of metal lying where the catalog and blueprints had been.

74 MED. CLOSE SHOT - CAL, JOE AND EXETER (X)

As Cal in f.g.startledly eyes the blob of metal, there is another explosion behind him. Joe and Cal turn. Smoke is rising from camera on desk. As they watch, smoke becomes heavier. Like the catalog, where the camera had been is a small black blob. As Joe reacts resentfully:

75 ANOTHER ANGLE - FAVORING EXETER (X)

EXETER
Now, will you please step away from the Interocitor --

Cal starts to back, then reacts and halts -- as if to protest.

EXETER
Move back or you may be harmed.

Cal reluctantly backs away toward a corner of the machine.

76 CLOSE SHOT - CAL

tensely eyeing screen o.s., then his eyes go to:

77 INSERT - CLOSEUP OF POWER CABLE

plugged into the side of the Interocitor.

78 MED. SHOT - CAL AND JOE

as Cal looks off toward screen, and wisps of smoke are seen emerging from various sections of the side of the Interocitor in b.g. Then Cal lunges to grab the power cable and yanks hard. As the plug comes free, a flashing discharge of electricity crackles from the plug, accompanied by a weird sound -- and Cal is sent sprawling to the floor. Joe rushes to Cal as more smoke pours from the side of the Interocitor.

78 CONTINUED

JOE
(helping Cal up)
You trying to get killed?

As Cal looks at him dazed, a muffled explosion occurs within the machine. Joe grabs Cal beneath the arms and drags him o.s. Now another explosion is heard o.s., then a throbbing hum begins.

79 FULL SHOT - THE INTEROCITOR

as the throbbing hum increases in volume, and various exposed bulbs and tubes begin exploding, then the sides of the machine crumple and cave inward.

80 MED. CLOSE SHOT - CAL AND JOE

The throbbing hum fades out. Staring at the wreckage of the Interocitor in b.g., Joe sighs with relief. Pulling himself together, Cal joins him, eyeing the wreckage unhappily.

JOE
(turns)
You okay?

CAL
Okay.
(a wan grin)
-- within reason ...

JOE
(a little shiver)
If there is any reason around here! Cal --

CAL
Yes, Joe -- ?

JOE
Whoever that Exeter is -- I don't like him.

CAL
Don't you, Joe?

Cal picks up piece of twisted metal. He is silent for a moment, studying it.

CAL
(slowly)
He was right about one thing. I'm going to be on that plane.

As Joe reacts, worriedly staring at Cal, we

DISSOLVE TO

81 EXT. RYBERG AIRFIELD - NIGHT - MED. SHOT - AIRPORT BEACON

as it rotates slowly, trying in vain to pierce a thick, swirling fog. BLUR PAN to Cal, carrying a suitcase, and Joe, standing beneath control tower. Joe eyes the fog and sighs with relief. Cal is expressionless. We get the feeling that he is certain in his mind that Exeter's promise will be made good.

JOE
(pleading)
Cal, won't you reconsider?

CAL
I did... all night.
(a rueful grin)
And as a committee of one, I came to a series of decisions at exactly the fifth cup of coffee.

He pauses, throws a quick look at fog, then back to Joe.

CAL
One -- whatever scientific knowledge this Exeter character has should be in our textbooks --. Two -- Joe Wilson, my able assistant, knows enough about certain experiment to carry on without me --

JOE
I'm not sure of that, Cal. I --

CAL
(ignoring him; firmly)
Look, Joe -- my committee decided I'm expendable -- nothing you can say will change that --

JOE
(shakes head)
You always were and obstinate --
(quick)
-- but I'm not worried.
(brightens)
Not even a moth equipped with a

CONTINUED

81 CONTINUED

JOE (cont'd)
lightning-bug could fly in here tonight, so no plane --

He pauses, startled, as the muffled sound of an airplane engine is heard, echoing weirdly in the fog. Both peer around through the fog, trying to sight the plane.

82 MED. CLOSE SHOT - CAL, JOE

still trying to spot the plane which is now heard above them. As the two heads turn toward sound, ANGLE THRU FOG at outlines of a plane suffused in green light can be seen.

83 ANGLE - BACK AT THE TWO MEN

reacting. Plane in b.g. The green light suddenly goes out. The plane dips in for a landing.

JOE
(awed)
He made it!...

Cal's face is still inscrutable. Cal has never doubted it. He picks up his suitcase, moves off to plane followed by Joe.

84 CLOSE ANGLE - PLANE - INCLUDING CAL AND JOE

as they enter to stop by the door to the cabin of the plane, and the door swings open. In the bright light from the cabin the men exchange looks, then Cal starts into the plane.

85 INT. CABIN MYSTERY PLANE - NIGHT - MED. SHOT - CAL AND JOE

as Cal enters, then Joe sticks his head in through the door opening... CAMERA ON Cal, as he stares around the plane. It is padded, windowless; other than one strange looking seat there is nothing. Cal starts for pilot's cabin, CAMERA BEHIND him.

86 ANGLE AT PILOT'S COMPARTMENT - FROM CAL'S VIEWPOINT

There is no pilot, no instrument panel, no nothing except a small radiant disc of light, obviously the control mechanism. The disc is located in the center of where the control panel should be.

87 ANGLE - BACK AT CAL

He reacts, crosses to where Joe stands.

CAL
No pilot, no controls.

JOE
And no windows, pal. You'll really be flying blind.

He gives Joe a wintry smile, sits experimentally in the seat.

WOMAN'S VOICE
(mechanically)
Please lean back and make yourself comfortable, doctor.

Both men react, staring around at interior of plane, trying to locate the source of the voice. Cal reaches for place where seat belt would ordinarily be on a standard plane.

WOMAN'S VOICE
A seat belt is not required.

CAL
(a lightness he is *far from feeling*)
'Bye, Joe. I'll be dropping you a card.

JOE
Yeah --
(with sudden fierceness)
Cal, get off! -- Right away! This whole thing smells to high heaven. I'm begging you, Cal ... don't go!

As Cal with sudden fear reacts to Joe's tense plea, the door to plane suddenly begins to close, losing Joe's face and voice.

88 *ANGLE AT CAL*

He glances at pilot's compartment. The green light is again suffusing the disc. Now the back of the chair apparently drops

CONTINUED

88 CONTINUED

so that Cal reclines at an angle. At the same time the noise of the plane's engines can be heard starting. Committed, Cal leans back tensely in his seat.

89 EXT. PLANE - ANGLE AT JOE

The plane begins to move away from him and camera, Joe staring at it, his eyes rooted to it. Now the plane slides off into the swirling fog, the sound of its engine fading away. Then as Joe strains to see through the fog, the silence is broken by a train whistle which wails echoingly. Awed and frightened, Joe shivers, then starts hurrying off through the fog.

DISSOLVE TO

90 INT. MYSTERY PLANE - MED. SHOT - CAL - NIGHT

The bright lights on as Cal sits in the reclined chair, his head toward the plane's nose. Then the bright lights go out, the green light comes on, the engine sounds increase in volume and the chair swivels round, turning Cal's head toward the tail.

91 MED. CLOSE SHOT - CAL

as the movement tenses him, then his chair tilts forward as the plane starts down. Cal reacts, knowing the plane is about to land. The plane levels off, bumps slightly as it lands.

92 NEW ANGLE - CAL

as the plane stops moving. Bright lights flash on, the chair back snaps upright, and the cabin door opens. Cal eyes the door a moment, then rises and starts toward it.

93 EXT. DESERTED AIRFIELD - MED. SHOT - CAL - DAY

In the dim light of false dawn, Cal drops to earth from the plane door, then starts forward, edgy with curiosity and excitement. Near the plane that brought him is another smaller, one-motored plane.

94 MED. SHOT - CAL

looking toward the tail of the plane, then in around it drives a station wagon which stops beside him. Cal eyes the driver RUTH ADAMS, a lovely brunette whose face is half concealed by

FC CONTINUED

94 CONTINUED

the collar of her trench coat. Her manner is friendly and informal.

RUTH
Good morning.

CAL
Good morning, and -- where am I?

RUTH
Georgia.

CAL
(a smile as he looks around)
I kind of expected Neptune -- or Mars.

Ruth laughs, opens door of station wagon, gets out, for the first time allowing Cal a good look at her face.

RUTH
Exeter asked me to greet you. I'm Dr. Ruth Adams.

CAL
(reacting)
Ruth Adams! But this is -- wonderful... I'd never expected that--
(breaks off, bewildered, as she shows no sign of recognition)
Ruth, I'm Cal Meacham. Cal.

RUTH
(as if honestly trying to recall)
Of course, Dr. Meacham...--four or five years ago... Conference on thermal problems in nuclear reactors... Boston, wasn't it?

Cal stares at Ruth, not getting it.

CAL
Vermont...We were lecturing to a symposium of graduate students.
(eyes probing her face)
Summer... three years ago. After classes we'd go swimming in a

CONTINUED

94 CONTINUED - 2

CAL (cont'd)
little river near the school.
The water was icy -- but great --
(laughs softly)
-- you were an awful sissy about
that water --
(pause)
Ruth, don't tell me you've forgotten --?

95 CLOSER ANGLE - THE TWO

Ruth looks at Cal, smiles charmingly.

RUTH
Dr. Meacham, all I can say is I'm
deeply flattered and -- envious of
the girl you've mistaken me for.
(indicates station
wagon)
Now -- I think Exeter is waiting
to greet you.

She opens door of wagon, climbs in. Cal hesitates, looking after her for a moment, then crosses over, getting in on his side.

96 INT. STATION WAGON - THE TWO

Cal is glaring ahead, hurt and aloof. Ruth throws car into gear.

97 EXT. COUNTRY ROAD

Station wagon speeding toward house on hill.

98 INT. STATION WAGON - PROCESS

Ruth turns from wheel.

RUTH
I'm sure you must be puzzled, doctor...
(her eyes on him keenly) (X)
I'll never forget my own feelings
the day of my arrival. Exeter isn't
exactly conventional in his hiring
methods.

CONTINUED

DC

98 CONTINUED

CAL
(cold)
Or in his choice of personnel.

RUTH
(laughs)
That sounds like a personal dig.
(indicates their destination off)
Once you're established at the club, I'm sure you'll like us better.

99 ANGLE AT MANSION - THRU WINDSHIELD

It is a large colonial estate sitting on top of a hill. It has the red brick columns, broad verandas, and an expanse of green lawn. It is in direct contrast to anything Cal might have imagined.

CAL'S VOICE
The club?

100 INT. STATION WAGON - CLOSE ON RUTH AND CAL - PROCESS

RUTH
That's what we call it. Exeter has spared nothing for our comfort -- or facilities for our work...

DISSOLVE TO

101 EXT. EXETER'S MANSION - DAY

as station wagon drives up, Cal and Ruth exiting.

102 ANGLE FAVORING RUTH

as Cal reacts to the imposing but slightly rundown structure.

RUTH
(brisk humor)
Inside looks better, doctor --

She starts to lead Cal inside as o.s. there is the sudden roar of an airplane motor zooming over their heads. Both pause, startled, turn.

103 REVERSE ANGLE

The C-47 that brought Cal here, flying low over the hill, disappearing from sight.

104 ANGLE BACK AT CAL AND RUTH

RUTH
Your plane.

As Cal reacts, she moves into building. He follows.

105 INT. ENTRY AND HALL OF EXETER'S MANSION

It is light, airy, sun pours in from large windows. As they move into hall to their left is oak door leading to Exeter's study. Ruth moves a little bit ahead of him, talking as she goes. At elevator, she pauses:

RUTH
Down the elevator -- Exeter's slave quarters.
(as Cal looks up sharply)
-- Our laboratories --

With an abashed grin, Cal follows her as she moves into hall. Behind her through open portals Cal can see into the main living room of the mansion. Ruth indicates Exeter's office.

RUTH
(indicating oak door)
Exeter's office and study.
(toward living room)
Library, living and dining -- our social center...

106 ANGLE SHOT - PAST CAL INTO LIVING ROOM

his gaze taking in expanse of wall. There are bookcases. Easy chairs. Fireplace. Chintz and warm colors.

RUTH'S VOICE
(amused)
Not quite what you expected, Dr. Meacham? (change of V.O.) again -- Or is it?

As Cal slowly shakes his head, from living room come TWO SCIENTISTS. One is an Oriental -- the other a tall Swede. Nodding to Ruth they move into room, near Exeter's. As Cal stares, CAMERA ANGLE WIDENS as the elevator door opens. Out of it comes a MAN, carrying a walking stick. He is middle-aged, ruddy and vigorous. He is DR. ADOLPH ENGELBORG.

106 CONTINUED

DR. ENGELBORG
(in German; beaming, to Ruth)
Guten morgen, Herr Dokter.

RUTH
Guten morgen, Herr Dokter.

Engelborg nods vigorously at Cal, strides toward door of house.

RUTH
Engelborg from Munich - out for his morning constitutional... The doctor's been here for a week...
(shrugs)
...But his English and my German...

A Metalunian now crosses into elevator. He carries something like a Geiger Counter, also nods to Ruth. Elevator door closes on him. He is ~~BRITT~~ BRACK.

CAL
Who's that one?

RUTH
~~Britt~~ Brack. One of Exeter's assistants. But you'll find them all very helpful.

CAL
What language do they speak?

Ruth hesitates for a moment, an odd look on her face, but she quickly smiles.

RUTH
Anything you wish... English... Hindustani... Congoese...

As Cal reacts, we hear:

EXETER'S VOICE
Dr. Meacham...

107 REVERSE ANGLE

as Cal and Ruth turn. Exeter stands at open door to his office. He has a grave smile on his face. In the flesh he is an imposing, striking man.

EXETER
(extending his hand)
Please come in -- both of you.

107 CONTINUED

He indicates study. Cal nods, starts into study followed by Exeter. Ruth is about to follow when we hear a pleasant voice.

STEVE CARLSON'S VOICE
Dr. Adams!

CAMERA ANGLE WIDENS to INCLUDE STEVE CARLSON. He is a strong, rugged-looking young man in a tweed jacket, a lit cigarette in his mouth. Steve throws a look after Cal, questions Ruth with his eyes. Ruth shrugs pointedly. It is obvious in the following interchange that they are covering their real intent.

STEVE
-- About that nuclear decay factor, Ruth, I'm afraid my equation just doesn't work.
(smiles)
I was hoping you could find time to go over it with me.

RUTH
Of course, Steve --
(pointedly)
-- Although the basic premise still strikes me as being unsound.

STEVE
Suppose we review the facts later -- in my lab --

He moves off. Ruth gazes after him a moment, then enters Exeter's office, closing the door behind her.

108 INT. EXETER'S OFFICE - MED. SHOT - CAL, EXETER AND RUTH

This is a panelled room lined with books, completely informal and comfortable. Exeter is behind his desk, Cal facing him, as Ruth enters. Both men turn to her.

EXETER
Oh, here you are, Dr. Adams. I was just reminding Meacham that I had promised to produce some of his colleagues in the flesh.
(smiles)
I use you as my Exhibit A.

RUTH
I'm afraid Dr. Meacham isn't too happy with me. At the airport he was certain we were old friends...

108 CONTINUED

Exeter glances from Ruth to Cal.

CAL
(quickly)
Obviously I was wrong -- the lady hardly remembers me.
(a dogged note in his voice)
What is more important is --

EXETER
(interrupting)
-- Who we are, what we're doing here...

109 ANOTHER ANGLE - FAVORING EXETER

He moves behind his desk as if collating his thoughts, then turns slowly to Cal; his manner during the entire scene is apparently sincere, never exaggerated.

EXETER
Dr. Meacham, I represent a group of scientists who work for but one purpose -- to put an end to war.

CAMERA MOVES PAST Cal and Ruth to Exeter. ~~As he speaks his eyes [illegible]. His voice, however, [illegible] dignified.~~

EXETER
Naturally such a goal cannot be attained without experts of superior ability, men of vision -- men such as you.

Cal is listening intently, shoots a quick look at Ruth. She appears completely attuned to Exeter.

110 MED. SHOT - CAL, RUTH AND EXETER

Exeter rises, his back to Cal and Ruth. He is silent for a moment, then he turns:

EXETER
Need I tell you how effective our voices will be when the world learns of our ~~[illegible]~~ achievements.

As if under a strain, Exeter now smiles, relaxes.

CONTINUED

FC

110 CONTINUED

EXETER
There you have it. Nothing new perhaps, but then -- what is...?
(quickly)
However, let me assure you, doctor, we are dedicated men and women. As such we can accomplish wonders.
(lightly)
Well, what do you think of us?

111 ANGLE FAVORING RUTH

Her gaze at Cal is quizzical, noncommittal.

112 ANOTHER ANGLE - FAVORING CAL

There is silence. He rises, shrugs.

CAL
Mr. Exeter?
But why me?

EXETER
(calmly)
Meacham, we happen to know that you are at the threshold of discovering limitless amounts of free nuclear energy -- more specifically -- the conversion of lead into uranium.

Exeter has dropped a bombshell. Cal shows it.

RUTH
-- And naturally, anything in the common cause we can do to push along our experiments

EXETER
Oh -- no need to fear, Doctor. We'll guard your secret as zealously as our own.
(a smile)
Now suppose you relax and think it over...

Cal, playing for time, looks from Exeter to Ruth.

CAL
(sharply)
Suppose when I do, I find I can't go along with you?

PC

CONTINUED

112 CONTINUED

There is a moment of charged silence, then Exeter unexpectedly chuckles.

EXETER
Naturally we'll expect you to be -- discreet about what you've seen here. Otherwise you'll be free to leave, Dr. Meacham -- as free as air...
(pauses)
And now -- let me complete your tour of inspection.

As Cal gets up to leave, Exeter crosses to side wall near desk, CAMERA ANGLING TO INCLUDE him. He presses concealed button in wall. As CAMERA HOLDS the entire wall rotates, slowly swivelling an Interocitor into the room.

EXETER
(mischievously)
Conserving energy is one of our primary concerns, isn't it, doctor? Suppose then, we tour our plant right from our chairs --

113 ANGLE - FAVORING EXETER

He takes a jewelled disc from Interocitor, inserts it into slot. Immediately a pattern of jewelled lights appear on dial. On the Interocitor screen we see an atomic reactor similar to the one in Cal's old lab. Two MEN (Metalunians) are completing the assembly of it.

EXETER
Your laboratory, doctor -- immediately below this office, I believe.

He looks to Ruth for confirmation. Ruth nods.

EXETER
Still under construction. But in a few days --
(he smiles)
Well -- we'll have some surprises for you.

He turns toward screen, speaks:

EXETER
Britt.

The Metalunian, BRITT, who is working on reactor in b.g., turns to face screen -- his manner at once attentive and respectful.

113 CONTINUED

EXETER
Everything in order?

Brack nods at them from Interocitor, his tone slightly on the surly side.

BRACK
Yes.

EXETER
Thank you, Brack.
(to Cal; a smile)
Any reason why you can't start in the morning, doctor?

As Cal shakes his head, Exeter gives jewelled disc a slight turn. On the Interocitor screen we get ANOTHER ANGLE at Cal's laboratory which includes an Interocitor, desk, etc.

114 CLOSE SHOT - ON INTEROCITOR SCREEN - CAL'S LAB (EXETER MANSION)

As mentioned above, in addition to whatever electronic material will be there, we see another Interocitor.

EXETER'S VOICE
Another view of your laboratory --
with your own Interocitor, of course --

115 ANGLE BACK AT EXETER

He smiles at Cal.

EXETER
-- In addition to which we hope to provide you with --
(but Exeter suddenly pauses)

There is an urgent crackling sound from Interocitor. CAMERA MOVES PAST Exeter to Interocitor dials. The lights are moving weirdly, in contrast to any pattern we have seen before.

116 ANGLE AT RUTH

Reacting to pattern on Interocitor.

117 CAL

He shoots quick looks at both Ruth and Exeter.

FC

118 EXETER

obviously disturbed by whatever the light change signifies. Abruptly he turns to Cal and Ruth. His voice is still suave but tense.

EXETER
One of our other units calling.

CAL
Other units?

EXETER
We have several at strategic points -- throughout the world. You'll forgive me, please --

He starts to move Cal and Ruth out. They are at door. Behind them comes the sharp crackling sound from the Interocitor.

EXETER
(all charm)
We'll have a chat at dinner, Meacham. Excellent cuisine, by the way.

CAL
(a nodding smile)
Expect it -- like everybody here, the chef must be dedicated to his work!

As Exeter and Ruth laugh, Ruth and Cal move into hall, door closing behind them.

119 INT. HALL - CAL AND RUTH

They are silent for a moment, ill at ease together now.

RUTH
Your room is at the head of the stairs, Dr. Meacham.

CAL
Thanks.

He starts off.

RUTH
Dr. Meacham --

Cal pauses.

RUTH
(softly)
-- I'm still sorry I wasn't that girl in Vermont.

She smiles, crosses toward elevator as Cal blinks at her, real bewildered.

FC

120 INT. EXETER'S STUDY - CLOSE SHOT - EXETER

Standing in front of Interocitor, he is manipulating disc. As he does so crackling of Interocitor becomes staccato, strident.

121 REVERSE ANGLE - SHOOTING PAST INTEROCITOR AT EXETER'S FACE

Colored lights begin to emanate from the screen, playing over Exeter. As the lights increase in intensity and Exeter's face becomes more eerie, the crackling from machine ceases

EXETER
(towards screen)
Yes...?

From what appears to be a great, great distance, perhaps even millions of miles of space, comes a compelling, authoritative voice:

VOICE
Your progress report, I find, is unsatisfactory.
(pauses)
You are failing to meet the schedule as planned... Why?

Exeter hesitates, then a little stiff:

EXETER
Because certain methods imposed upon me by the council have not been effective here. I wish to discuss this with the council.

VOICE
(from Interocitor; impatient)
Impossible. The time element will not permit any dissenting opinions. You will carry on with Plan 'A' as instructed.

For a moment, Exeter stiffens. Then, almost as a soldier would accept a reprimand, he nods toward Interocitor.

VOICE
Now -- please report on status of personnel.

EXETER
With the arrival of Meacham, the personnel roster is complete!

As the lights continue to flash over Exeter's face and once again the static crackles into the room --

FC DISSOLVE TO

122 INT. DINING ROOM - EXETER'S MANSION

CAMERA IS ON Dr. Engelborg, pouring brandy into a snifter. Over scene comes the vibrant notes of a Mozart concerto. As Engelborg cradles the brandy glass, his face reflecting the pleasure of a connoisseur, CAMERA PANS to an Oriental scientist next to him, then PAST the Oriental to three or four more scientists, not American or English...and finally to Cal, Steve and Ruth. Ruth is in a lovely dinner dress, the men also formal. Brack completes the circle. Exeter sits at the head of the table. As Exeter beams at the gathering, the perfect host, Engelborg's German comes over.

123 ANGLE AT TABLE - FAVORING CAL

He shoots a quick glance at Ruth. She smiles back impersonally. Engelborg ends in a burst of gutteral prose. He swills down his brandy, rises, bows with Teutonic abruptness to the gathering, picks up his walking stick, strides out of room.

CAL
(a smile to Exeter)
And what do you think of Mr. Mozart, Exeter?

EXETER
Mr. Mozart? I ~~don't believe~~ I know --
(catches himself)
My mind must have been wandering -- Mozart -- your composer. Of course.

CAL
(dryly)
Our composer? He belongs to the world....

Exeter blinks at Cal, as if trying to discover whether Cal's innuendo has been deliberate. But Cal rises.

CAL
Now if you'll excuse me, I could do with some fresh air myself. The dinner, Exeter, was even more perfect than you promised.

He starts from table, pauses.

CAL
(to Ruth)
Care to join me, Dr. Adams?
(as if an afterthought; to Steve)
And you, Dr. Carlson?

123 CONTINUED

Ruth and Steve hesitate, the eyes of everyone at the table upon them.

EXETER
Why don't you?....Show him the grounds.
(smiles)
We won't start cracking the whip on Meacham until tomorrow.

Cal, Steve and Ruth nod to the others, exit into living room. Behind them the babble of many voices in different languages comes from the dining room.

124 OMITTED

125 INT. LIVING ROOM - CLOSE GROUP SHOT - THE THREE

as they pause ... Cal throws an amused glance toward the living room.

CAL
Quite a group Exeter has collected...

STEVE
Quite --

CAMERA ANGLES PAST Steve to take in door to dining room as the other scientists drift out. The first is Hu Lin Tang.

STEVE
Dr. Hu Lin Tang -- Tang's field is tritanium. Same as Engelborg.

125-A ANGLE AT DINING ROOM DOOR

Two other scientists appear.

STEVE'S VOICE
Dr. Pitchner -- U-235... Dr. Blorfield - Plutonium.

125-B ANGLE BACK AT STEVE AND CAL

CAL
(voice cool)
That puts all of us here in the production of nuclear energy, doesn't it, Carlson?

125-B CONTINUED

STEVE
What are you getting at, Meacham?

CAL
(shrugging)
Why no bio-chemists -- electronic experts -- mechanical engineers -- ?

Cal puts pipe in mouth, his eyes still on Steve and Ruth.

CAL
-- People equipped to make practical application of the energy the rest of us produce. I seem to remember that was part of Exeter's pitch.

STEVE
(a little laugh)
We try to make it a rule here, doctor, not to discuss our work after hours. How about that fresh air?

CAL
How about you and Dr. Adams showing me my laboratory, instead?
(he smiles sardonically)
After all I've heard today, I can hardly wait to add my little contribution to the good work.

Ruth and Steve exchange glances.

RUTH
As you wish, doctor. This way.

She starts toward hall, followed by Cal. Steve hesitates, then as if reluctantly, follows.

126 INT. HALL - RUTH, CAL AND STEVE

in strained silence enter elevator. Cal is very cheery and easy -- in contrast to Ruth and Steve's tenseness. As the elevator door closes behind them quickly, CAMERA PANS DOWN HALL picking up Brack in front of open door of Exeter's office, watching them. He turns abruptly, starts back toward the livin room.

127 ELEVATOR LANDING - BASEMENT

Door opens, Cal, Ruth and Steve step out.

RUTH
Steve's lab is to our left. You and I are in the same wing.

She turns corner past elevator, followed by Cal and Steve.

128 INT. CAL'S LABORATORY - EXETER MANSION

taking in panelled side (as seen before) of reactor. As Cal, Ruth and Steve enter, a vividly colored CAT jumps from panel to work table, startling the three of them. Ruth gathers up the cat in her arms.

RUTH
(a little laugh)
It's only Neutron. We call him that because he's so positive.

As she puts the cat down it immediately darts toward corner of laboratory.

RUTH
(indicating lab; to Cal)
Well, what do you think of it?

CAL
Not bad. We should be able to get started very quickly.

Cal's easy manner lulls Steve... He begins to relax.

STEVE
(genial)
Fine, but a word of warning...don't let Exeter push you too hard. He's the kind of man who wants results yesterday.

129 ANGLE AT CAL

As he smiles perfunctorily at Steve, his eyes move to a slab of lead on an overhead trolley in corner of lab. Cal moves toward the lead, CAMERA FOLLOWING.

130 ANGLE - FAVORING CAL

His manner is relaxed -- as if he suspects nothing. He taps his pipe against the lead plate.

130 CONTINUED

CAL
Lead...the same size slab I've been using in my own lab.
(to Steve)
Guess you're right -- guess Exeter doesn't expect me to waste any time.

With a little chuckle he crosses in between lead plate and reactor panel, then turns toward Ruth and Steve, who are watching him curiously.

CAL
Interesting -- standing here we're completely sheltered from the rays of any nuclear machine -- the lead slab in front of us -- the lead reactor panel behind us -- we're shielded completely from the nuclear rays --

130-A ANOTHER ANGLE - THE THREE

as Cal indicates the safety area between the two lead plates. Ruth and Steve glance at him sharply.

CAL
~~The lead slab in front of us -- the lead reactor panel behind us -~~ Could be even protected from the prying eyes of Exeter's Interocitor...

As Ruth and Steve look at him startled.

CAL
What's your opinion, doctors?

131 ANGLE AT THE THREE

Cal's manner is determined, irritable. Ruth and Steve are silent

CAL
All right. I'll spell it out. The two of you walk around here as if you were scared of your own shadows --
(pauses, his voice hard)
Ruth's even afraid to admit that she and I once might have held hands...

There is a silence. Ruth is embarrassed.

CAL
That's okay with me -- only either I've got to figure that I'm a little cracked --

131 CONTINUED

He pauses as o.s. the cat meows. CAMERA PULLS BACK TO REVEAL cat sitting on top of lead plate.

CAL
(a grim smile; indicating cat)
-- Or that Exeter's cat has got both your tongues.

131-A ANOTHER ANGLE - THE THREE - FAVORING STEVE AND RUTH

Stung, Steve shoots an annoyed look at Cal.

STEVE
Ever stop to think we've got a right to throw some questions at you? What are you doing here, Meacham?

CAL
(exasperated)
Look, I received a darn fool catalog. I couldn't resist it. I built an Interocitor, arrived on that trick plane -- and that's all I know.
(threateningly)
But so help me, in the next ~~ten~~ few minutes, I'm going to know a lot more!

Cal's exasperation breaks through to Ruth and Steve. They smile despite themselves.

RUTH
(quietly)
I believe him, Steve.

STEVE
(gruffly)
I guess I do too.

CAL
Now we're getting somewhere.

131-B ANOTHER ANGLE - FAVORING RUTH AND CAL

Ruth turns to Cal.

RUTH (with a slight smile)
-Cal-
To begin with, Dr. Meacham, I was the girl in Vermont... ~~if it helps any now --~~

131-B CONTINUED

Cal didn't expect this so straight. He reacts, pleased, then almost angrily --

CAL
Then why all the....

STEVE
(growling)
Because we couldn't take a chance, Meacham. There was the possibility you spent a couple of minutes under one of Exeter's sun lamps before you got here.

CAL
Sun lamp?

RUTH
That's what it looks like. Only instead of a tan you get your brain cells rearranged -- a neat little gadget...Steve got a peek at one.

As Cal reacts, looking from one to the other:

STEVE
Similar to lobotomy -- as far as I've been able to figure out. Renders useless certain areas of the brain -- those areas controlling the power of the will.
(indicating Interocitor)
-- In some ways it's even got that little monster beat.

RUTH
So far Steve and I have been spared. We think Engelborg too. We haven't the slightest idea why.

CAL
What about Hu Ling Tang...and the others?

RUTH
Try talking to ~~one~~ any of them.

131-C CLOSER ANGLE - GROUP - FAVORING CAL

Cal digests all that he has heard. He glances uneasily around.

131-C CONTINUED

CAL
(a slight smile)
Well - that leaves the big one -- who's Exeter working for?

STEVE
(hesitantly)
Don't know. All we do know is what you've already guessed. Exeter is desperately trying to come up with new sources of atomic energy --

RUTH
(brightly)
-- And we're the geniuses he's counting on to deliver for him!

There is a moment's silence.

CAL

132 EXT. EXETER'S STUDY - CAMERA SHOOTING TOWARD LIVING ROOM

as Exeter and Brack walk swiftly to the door of Exeter's study, enter, CAMERA FOLLOWING them.

133 INT. EXETER'S STUDY

Brack closes the door behind them. Exeter marches briskly toward Interocitor.

EXETER
(over his shoulder to Brack; annoyed)
Why did you wait, Brack? You should have told me.

He quickly switches on Interocitor, flicking jewelled disc.

BRACK
I was busy elsewhere. If you are so concerned, why don't you let me use the transformer?

EXETER
(irritable, as light pattern begins to dissolve in weakly on screen)
The transformer is not the only answer!

BRACK
The Council differs. It considers it infallible.

EXETER
(impatient)
The Council is wrong. I told the Monitor today. The transformer is morally abhorrent to the subjects. It sets up subconscious blocks that defeat our purposes...

Brack, who shows no emotion, sparks for the first time.

BRACK
You are being sentimental.

EXETER
I am being practical.
(pauses)
No, Brack.... Use a machine to control a man's brain you destroy his initiative -- the power to help us, as we need help. We can both see it right here --

Light becomes more intense.

134 ANGLE AT INTEROCITOR SCREEN

Cal, Steve and Ruth fade in on screen --

BRACK
(sardonic)
Can we?

135 INT. CAL'S LAB ROOM - THE THREE

They are huddled between lead plates, obviously conspiring --

RUTH
We're thirty miles from nowhere,
~~Steve.~~ Cal. I know -- we've tried.

CAL
And if we did get out, who'd believe all this? Look, the three of us have got to --

He pauses as above there is a sudden fierce yowling noise. CAMERA PANS UP TO TOP of lead plate. His back arched, his fur crackling, is the cat, Neutron.

136 WIDER ANGLE - INCLUDING CAL, RUTH AND STEVE

CAL
(his manner abruptly changing; his voice casual again)
I don't blame you doctors for being excited about working for Exeter... It's a rare privilege -- he's a rare man.

137 INT. EXETER'S STUDY

Exeter suddenly chuckles.

EXETER
And so are you, Meacham.
(to Brack)
Our little Neutron has given us away. He felt the impulses --

BRACK
(harsh)
That cat -- I could --

EXETER
(ironic smile)
Put Neutron under the thought transformer, Brack? Why not? And perhaps you'd like me to step in with him?

137 CONTINUED

For a quick moment Brack glares at Exeter. But Exeter, his smile never leaving his face, stares him down.

EXETER
(finally)
Turn it off, Brack. Our friends won't be giving us any more information tonight.

As Brack hesitates, then moves obediently to Interocitor.

DISSOLVE TO

138 CLOSE SHOT - INTEROCITOR SCREEN - CAL'S LAB (EXETER MANSION)

Exeter is on the screen, talking. He is pleasant, but business-like.

EXETER
-- and the log of two thirty six plus one point double O eight to the ninth --

CAL
-- One point double O eight to the ninth --

CAMERA PULLS BACK to REVEAL Cal at his desk, looking into his Interocitor, pipe in mouth, checking off a set of figures. Now he looks up at Interocitor.

CAL
Interesting equation. I'll check it.

EXETER
You'll find it will help you over some of the more difficult obstacles, Meacham.

Cal gives Exeter a noncommittal nod.

EXETER
And now, Doctor, I'd like to acquaint you with another of our accomplishments.
(pauses)
I notice you're standing near that section of lead plate. Please move back.

Cal looks at Exeter's face on the screen, puzzled, moves back slightly.

FC

138 CONTINUED

EXETER
By the door, doctor.

Cal moves off toward door.

139 ANGLE AT INTEROCITOR SCREEN

Exeter touches jewelled light on his Interocitor. A faint throb bing is heard.

140 ANGLE AT CAL

back against the door as he looks curiously toward Exeter on screen.

141 WIDER ANGLE SHOT

INCLUDING section of lead plate, as suddenly, from Cal's Intero citor, a faint red ray of light beams out through the screen opening, focusing on lead plate.

142 ANOTHER ANGLE

INCLUDING Interocitor and lead plate. The color of the ray be- comes an intense scarlet. CAMERA PULLS BACK TO REVEAL Cal following the ray with his eyes, reacting.

143 INSERT - CLOSEUP OF LEAD PLATE

as the ray makes a burning red circle six inches in diameter o the plate. Then the throbbing hum increases, and the steel be gins to disintegrate within the burning circle.

144 MED. SHOT - CAL

watching plate o.s., as scarlet ray beams through in backgrou Then he turns to look off at:

145 EXETER - ON INTEROCITOR SCREEN

as he touches jewelled disc again. The hum dies out, the ray disappears. Exeter smiles briefly.

EXETER
When your lead-to-uranium process
is working properly, the effectiveness
of the ray will be increased enormously.

FC

146 ANGLE AT CAL

He is genuinely disturbed.

CAL
Tell me - Exeter - why should a communication device be equipped with a destructive ray?

EXETER
Television waves cannot penetrate mountains. With the aid of Neutrino rays, we can.

CAL
Neutrino rays -- ?

EXETER
(smiles oddly)
You've just observed one in action. I suppose the Neutrino could be described as the *missing* link between energy and matter.

Shaken, Cal now eyes Exeter sharply.

CAL
Fascinating, if destruction is our goal.

EXETER
On the contrary. Recently one of our rays was used for quite another reason. More specifically, to save your life.

CAL
(reacts)
The green light!?

EXETER
Exactly -- Picking your plane up in mid-air and conveying it safely to Earth.

CAL
(dryly)
After it first immobilized my controls -- ?

147 CLOSE SHOT - EXETER

His smile is noncommittal.

EXETER
Meacham, I must ask you to have faith in our -- ultimate aims.

147 CONTINUED

EXETER (cont'd)
(pauses significantly)
I must also ask you to refrain from meeting with any of your -- co-workers again -- other than in our normal channels.

148 ANGLE - INCLUDING CAL

His hand examines hole in lead plate -- Exeter's reason for the demonstration is obvious.

CAL
(slowly)
Sure -- any way you want it.

EXETER
(brisk now)
Very good, Doctor.
(smiles)
And your patience, I promise, will be rewarded!

He touches a jewelled disc. Slowly, his image fades from the Interocitor. CAMERA STAYS on Cal. He glances once more at the empty Interocitor screen, then slowly crosses to the lead plate with the hole in it. As he examines the plate -

DISSOLVE TO

149 INT. LIVING ROOM - EXETER'S MANSION

Dinner is just over. Several of the scientists are moving out of dining room chatting in their various languages. Over scene, the music. As CAMERA HOLDS on dining room doors, Cal exits with Steve. They are followed by Dr. Engelborg who is discoursing pompously to the Oriental scientist. Now Exeter comes out with Ruth. As he does so, CAMERA PANS quickly to hall. Brack stands there, catches Exeter's eye. Immediately Exeter leaves Ruth's side, crosses over to Brack. They disappear. As they do:

150 CLOSE SHOT - CAL

His eyes glance off toward hall, then over to Ruth and Steve. O.s. comes Engelborg's loud, cheerful voice. Cal starts for hall.

151 INT. EXETER'S STUDY

Exeter and Brack enter, close door behind them. The Interocitor is on, lights playing from it into the room. From the attitude of the two men we get a sense of crisis. Exeter crosses to machine. He makes a minor adjustment. The rays become sharper. The crackling intensifies.

152 EXT. HALL

Cal enters elevator, elevator indicator moving down. CAMERA PANS to living room entrance to hallway. Steve and Ruth saunter out, head toward elevator themselves.

153 INT. EXETER STUDY

Lights are playing over Exeter's face which is strained, concerned. Behind him stands Britt, almost at attention. CAMERA IS SHOOTING PAST the Interocitor screen at the two men.

VOICE
(from Interocitor)
Confirm, please.

EXETER
(to screen)
Plan A abandoned...We will proceed according to your instructions.

CAMERA MOVES to Interocitor, PULL BACK to REVEAL the head of a man on Interocitor screen. The head is high-domed like Exeter and Britt -- but older, infinitely more impressive. As the man talks there are small distant rumblings as though from explosions.

MAN ON SCREEN
Correct. Our ionization layer is failing -- rapidly. How soon can you leave?

154 ANGLE AT EXETER AND BRITT

as they react.

EXETER
Can you possibly give us another time period? ~~We are on the point~~ of positive results--

155 ANGLE AT SCREEN

The Man shakes his head vigorously.

MAN
Impossible. It is hoped you will be able to continue the project here. Now please state energy status.

EXETER
(after a moment)
We can travel for approximately twenty time periods...

During above speech CUT TO:

156 INT. CAL'S LAB - EXETER'S MANSION - CLOSE SHOT - CAT

perched on lead plate, licking cream from a saucer balanced precariously alongside.

STEVE'S VOICE
-- and here's a sketch of Interocitor. I've also got rough notes on its working controls. Guesswork, most of it -- but better than nothing.

CAMERA PULLS DOWN to INCLUDE Cal, Ruth and Steve. They are standing sandwiched between the lead plate and reactor panel. Steve is taking a series of sketches out of his brief case. CAMERA MOVES UP to TAKE IN Interocitor sketch over Cal's shoulder. As Cal nods, Steve hands him two more sketches.

STEVE
-- and portraits of Exeter and Brick

As Cal takes the portraits, studies them:

157 INSERT - PORTRAITS IN CAL'S HANDS

RUTH'S VOICE
Notice the peculiar indentations in both their foreheads.

158 ANGLE BACK AT THE THREE

CAL
(drily)
Coincidental -- no doubt...

He hands portraits back to Steve who stuffs them into brief case, removes another large sketch which he hands to Cal.

RUTH
Our piece de resistance, Cal.

159 CLOSE SHOT - SKETCH IN CAL'S HAND

It is a fairly well worked-out representation of a mountain with a road leading into it and disappearing / flap covered,

STEVE'S VOICE (over)
--- Discovered it last week about two miles south of here

His finger comes in on sketch...CAMERA PULLS BACK to INCLUDE Steve and Cal.

FO

CONTINUED

159 CONTINUED

STEVE
~~An excavation in the side of this hill.~~

(finger continues to illustrate)
-- And here, an acre of canvas ~~covering the roof of the hole.~~ ~~Heaven only knows what's underneath.~~

160 ANGLE BACK AT THE THREE

RUTH
Steve wanted to go back yesterday and find out -- but I got cold feet.

CAL
(ribbing)
Just like Vermont -- still a sissy!

Ruth laughs. They look at each other for a full moment. Then Cal hands sketches back to Steve.

CAL
They're okay, Carlson. When we get out of here, I'll have them framed at my expense.

STEVE
(closing brief case)
If we get out --

As the three look at each other, start toward door. As they do, o.s. there is a sharp yowl from the cat.

161 REVERSE ANGLE

As the three turn, look up at the cat on lead plate. But Ruth suddenly starts to giggle. Quickly she reaches for bottle, pours cream into saucer, puts saucer in front of cat. As cat starts to lick it up -- they exit quickly -- Steve with brief case.

162 INT. EXETER'S OFFICE - CLOSE SHOT - EXETER AND BLACK

still at Interocitor, light playing over ~~his~~ face.

EXETER
We leave immediately, bringing only essential equipment and personnel.

FC

163 ANGLE AT THE MAN ON SCREEN

He nods.

MAN
Excellent. We are still not lost....

The Man nods and abruptly his face fades from screen. Exeter watches for one moment more, then turns to ~~Britt~~.

EXETER
(quietly)
All right, Britt. We're taking only Adams and Meacham.

Britt nods. Behind them, Interocitor begins to make a sharp staccato sound. Britt turns, eyeing machine.

---

164 ANGLE AT INTEROCITOR

Lights are beginning to play in a new sharp pattern. Quickly ~~Exeter crosses to Interocitor,~~ touches jewelled light disc. CAMERA MOVES UP to CLOSER SHOT Interocitor screen. Lights begin to play on it and suddenly we see a station wagon speeding madly down country road leading from east. Now, as ~~Exeter~~ touches jewelled disc again,

CUT TO

165 INT. STATION WAGON - PROCESS - CLOSE SHOT - CAL, RUTH AND STEVE

in front seat. Steve is at the wheel.

166 BACK TO EXETER'S OFFICE - CLOSE SHOT - ~~EXETER~~ BRITT observing screen. ~~Exeter throws a wry look at Britt, almost~~ ~~exits,~~ touches jewelled light.

167 EXT. COUNTRY ROAD - NIGHT

as station wagon makes wild dash down a small straight piece of road. In the sky ~~overhead~~ we see a bright red ray, almost like a streak of lightning.

168 INT. STATION WAGON - NIGHT - PROCESS - CAL, STEVE AND RUTH

the red light from the ray above dimly reflected on their faces. The three react.

CONTINUED

FC

168 CONTINUED

CAL
(shouting)
We've spotted them -- Leave the road!

As Steve careens station wagon into flat meadow adjoining road,

169 FULL SHOT - MEADOW - NIGHT

Station wagon zigzagging crazily across it, like a frightened bug. The red ray hovers above as if in final warning.

170 INT. STATION WAGON - NIGHT - PROCESS - CAL, STEVE AND RUTH

Red light reflects on their faces.

STEVE
(angrily)
They're playing with us.

He jerks wheel of station wagon again --

171 ANGLE AT MEADOW AND ROAD

as station wagon, making almost a complete circle, scuttles back on road.

172 INT. STATION WAGON - NIGHT - PROCESS

STEVE
(shouting)
There's a lake up ahead -- before the airport. When I stop, we'll pile out -- take cover, fast.

As Cal and Ruth nod, tense;

173 ANOTHER ANGLE - COUNTRY ROAD

Moonlight glistening on water at foot of small hill.

174 ANOTHER ANGLE - ROAD NEAR LAKE

Station wagon speeding toward it.

FC

175 INT. STATION WAGON - PROCESS

as Steve jams on brakes. Cal opening door by his side, jumping out, pulling Ruth after him.

176 ANGLE AT LAKE - ROAD AND STATION WAGON

immediately above. Cal and Ruth tumbling into shallow water, taking cover.

177 INT. STATION WAGON

Instead of jumping out his side Steve suddenly tromps on gas, open door flopping wildly as the station wagon shoots ahead.

178 ANGLE AT CAL AND RUTH

huddling behind embankment in reedy water as they see station wagon continue to shoot down road.

RUTH
Steve! Steve!

179 LOW ANGLE SHOT - STATION WAGON

SHOOTING DOWN ROAD past lake. O.s. there is strange whining sound and Ray appears once more, this time pinpointing station wagon. Ray covers station wagon completely. There is a blinding flash. The station wagon is obliterated.

180 CLOSE-SHOT - CAL AND RUTH

staring off, horror on their faces.

CAL
(after a long moment)
Ruth -- we can't stay here.

He begins to pull her from the water, but Ruth, still frozen in horror, stands immovable. As Cal more gently tries to lead her off, he pauses, suddenly. From road above lake comes a voice in German. QUICK CAMERA to dirt road. Striding briskly along, walking stick in hand, trying to peer at Ruth and Cal in darkness, is Dr. Engelborg.

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61.

181 DIFFERENT ANGLE SHOT - FROM CAL AND RUTH'S POINT OF VIEW

taking in Engelborg as he pauses.

ENGELBORG
(in German)
Who is there? What has happened?

CAL
(shouting)
Get down! Get away!

But Cal's warning is too late. Over Engelborg's head is the red ray. Engelborg is illuminated in scarlet, ~~destroyed.~~ DISSOLVE

182 CLOSER SHOT - CAL AND RUTH

CAL
The airport!

She and Cal ~~dash from water to road, heading up pine covered hill.~~ start to thrash out of reeds, toward road. DISSOLVE

183 ANOTHER ANGLE - AT HILL

from road. Cal and Ruth moving up...~~silhouetted~~ against night sky. CAMERA HOLDS until they disappear over brow of hill, apart

184 EXT. DESERTED AIRFIELD - PLANE IN B.G.

as Cal and Ruth appear silhouetted on top of hill they have just climbed. They start to run across airfield toward plane, CAMERA HOLDING ON THEM until they reach it.

185 and 186 OMITTED

187 CLOSE SHOT - RUTH AND CAL

by small plane. Ruth at the point of exhaustion. But now Cal moves toward door to cockpit.

CAL
(snapping)
Is it flyable?

RUTH
Should be. Exeter keeps it here for the staff.

FC CONTINUED

187 CONTINUED

Cal pulls at door. For a moment it seems locked. Then, as Cal yanks again, door swings open. With relief, Cal helps Ruth into plane, climbs up after her.

188 INT. SMALL PLANE

Ruth takes one of tandem seats by control. Cal, closing the door after him, the other.

189 INT. SMALL PLANE - TIGHT SHOT - THE TWO

by controls. Cal works starter. O.s. there is whining sound of starter turning motor. The two hold their breath, then motor starts, propeller turning.

190 EXT. AIRPORT - ANGLE ON SMALL PLANE

as it begins to taxi away from camera.

191 INT. SMALL PLANE - ON CAL AND RUTH

as Cal pulls stick back.

192 EXT. AIRPORT - SMALL PLANE - MATTE SHOT

gathering speed, taking off. As it is airborne, in b.g. we hear an ominous whining sound and the Mansion on the top of the hill explodes. Plane rocks violently from the blast.

193 INT. SMALL PLANE - PROCESS - CAL AND RUTH

as they react to the blowing up of the Mansion, Ruth flinching for a moment. Both are silent, then:

CAL
(concentrating on controls; to Ruth)
Try the radio!

Ruth nods, begins working radio dials. Plane radio starts to squawk.

CONTINUED

FC

193 CONTINUED

CAL
The nearest airport -- ham operator -- anyone --

Ruth nods, begins working radio selector. Cal leans back, flips out the overhead lights, leaving the cabin illuminated only the lights on the instrument panels and the moonlight outside.

194 ANOTHER ANGLE - RUTH AND CAL

as Cal looks at Ruth warmly. O.s. from radio, distant scrambled voices. Finally the two feel safe. But suddenly voices stop, radio goes dead. As the two react to this, the moonlight is suddenly blotted out o.s. Cal and Ruth exchange puzzled glances. Then Ruth turns to her window and looks out. She reacts, staring.

195 EXT. SPACE SHIP IN SKY - NIGHT - EFFECT SHOT

UPWARD at the huge, strangely gleaming ship as it drifts slowly along in the sky. Suddenly a circle of light in the bottom of the ship appears, and becomes a green ray piercing downward.

196 INT. COURIER PLANE - NIGHT - MED. CLOSE SHOT - RUTH AND CAL

as Ruth screams and Cal lunges at the controls.

197 EXT. SPACE SHIP AND COURIER PLANE - NIGHT - EFFECT SHOT

as the green ray from the space ship almost catches the plane below, but the plane veers away in a roaring, banking turn.

198 ANOTHER ANGLE - SPACE SHIP AND COURIER PLANE

as the plane maneuvers frantically to avoid the green ray reaching after it from the almost motionless space ship - then the ray catches the plane's propeller in its beam.

199 CLOSE SHOT - PLANE PROPELLER

spinning in the green light, then the green ray grows stronger in color and the propeller stops as the motor dies.

200 INT. COURIER PLANE - NIGHT - MED. CLOSE SHOT - RUTH AND CAL

The green light fills the cabin. Ruth cries out and clings to Cal.

201 EXT. SPACE SHIP AND COURIER PLANE - NIGHT - EFFECT SHOT

as both are motionless in the sky, the green ray from the space ship holding the plane below in mid-air. Then an eerie, wailing hum begins.

202 INT. COURIER PLANE - NIGHT - TWO SHOT - RUTH AND CAL

Ruth in Cal's arms as they react to the humming sound, then react again as the plane shudders slightly.

CAL
They're pulling us up!

203 EXT. SPACE SHIP AND COURIER PLANE - NIGHT - EFFECT SHOT

as the plane is being drawn up toward the bottom of the space ship by the green ray.

204 NEW ANGLE - SPACE SHIP AND COURIER PLANE

as the green ray draws the plane upward toward the space ship the circle of light in the space ship disappears, leaving a round opening through which the plane rises and disappears. Now, magically, the large circular hole in the bottom of the space ship becomes solid once again.

205 ANOTHER ANGLE - SPACE SHIP

With a sudden whoosh and weird humming sound, it disappears upward into the heavens.

206 INT. CARGO HOLD OF SPACE SHIP - NIGHT - HIGH ANGLE SHOT

DOWN OVER the rail of a platform at the courier plane standing in a huge room. The sole illumination is a spotlight up o.s. which is beamed at the plane's door; in b.g. are seen the shadowy outlines of several machines of weird structural design. The door opens and Cal and Ruth come from the plane.

207 MED. CLOSE SHOT - CAL AND RUTH

as both react when a large bony hand reaches into the light and beckons. As they hesitate, the owner of the hand steps into the light. He is a METALUNAN in uniform. Ruth frightenedly clutches Cal's arm.

208 HIGH ANGLE SHOT - MAN, CAL AND RUTH

DOWN AT the three, as the man beckons again, then Cal and Ruth follow him off under the platform and camera.

QUICK DISSOLVE TO

209 INT. CONTROL CABIN IN SPACE SHIP - NIGHT MED. SHOT - AT ELEVATOR DOOR

as it slides open and Cal and Ruth, followed by the Metalunan, steps out, Ruth still holding frightenedly to Cal's arm. Then CAMERA PANS with them as they move into the room, staring out. It is a large circular area of vaulting arches. Through the arches can be seen the metallic inner skin of the space ship. In the center of the area is a large raised circular platform. Upon this platform is the space ship master control and a strange desk with colored lights in front of it. Seated at this desk is THE PILOT, standing next to him is Exeter, both in Metaluna costume. All other Metalunans will be in costume also. In a section of the wall is a Stellarscope Screen, six foot in diameter. Below it is a jewelled panel of flashing lights. Seated in front of it, on a chrome seat somewhat similar to that used at a soda fountain, sits the Stellarscope OBSERVER. Next to the observer's chair there is a bank of three high-backed reclining chairs, as if for high brass to observe the Stellarscope. These three chairs resemble the kind used on sets for actors to keep elaborate costumes from wrinkling. At the opposite end of the control room are three transparent cylinders -- converter tubes -- placed in a row with a jewelled control panel of flashing lights at one end of the row of cylinders. Standing at this control panel is a METALUNAN WOMAN. She is the Convert Tube Operator. The Metalunan who is with Cal and Ruth, beckons them to stay where they are, and he walks forward to Exeter on the pedestal.

210 MED. SHOT - EXETER

at master control. He is speaking to the pilot.

EXETER
I want a report on temperature control -- immediately... And you will use extreme caution through the thermal barrier. Our two passengers are very sensitive to heat.

The Metalunan enters scene.

METALUNAN
The passengers are here.

FC

211 REVERSE ANGLE

as Exeter turns, looking off toward Cal and Ruth. They await him... Standing close together, their faces hostile, angry. Exeter steps down from pedestal, approaches them, then pauses.

EXETER
(quiet)
Allow me to welcome you.

As Ruth and Cal continue to stare stonily at him Exeter shrugs.

EXETER
I'm sorry our visit below had to be terminated so dramatically -- but time allowed for nothing else.
(pauses)
I can assure you we mean you no harm.

CAL
Like Steve Carlson and Engelborg? -- Like the others in that house?

EXETER
(slowly)
What happened was beyond my control.

CAL
(biting)
What happened was -- mass murder.

211-A ANOTHER ANGLE - FAVORING EXETER

He reacts, stung.

EXETER
All of us may not be masters of our souls, Meacham.

CAL
(with irony)
That's a nice little phrase coming from you.

EXETER
I learned it on Earth...
(slowly)
Look here -- the two of you are commencing a strange journey ... a journey no Earth people have ever undertaken before. Whether you consider me a devil or a saint is unimportant --
(shrugs)
The fact that you are here, on this space ship, is ...

211-B ANGLE - FAVORING CAL AND RUTH

EXETER
-- Suppose then, for the time being, we call a truce.
(as Cal and Ruth do not react)
-- As scientists at least, Meacham -- ?

For a moment Cal hesitates as if wanting to concede; but is unable to. Now Exeter turns to Ruth, a glint in his eye.

EXETER
Ruth, ~~don't tell me that~~ as a women, don't tell me you ~~you're not even~~ curious about -- don't want to know where we're going?

As Ruth stares back, still mutinous but weakening:

CAL
(grudgingly)
~~All right, Exeter. We're here--~~ we'll make the best of

RUTH
~~(accusing)~~ (Finally)
Where are we going?

~~Cal and~~ Exeter, ~~does not hear the question,~~ smiles.

EXETER
(quietly)
To a planet we call Metaluna.

CAL (still hostile)
Metaluna? There's no such planet in the solar system.

EXETER
Metaluna lies far beyond your solar system, in outer space. The Stellarscope will convince you. Come.

He gestures off. Cal and Ruth hesitate, then move after him.

212 MED. CLOSE SHOT - EXETER, RUTH, CAL AND STELLARSCOPE OBSERVER

EXETER
(to Stellarscope Observer)
Observer -- prepare a view of the Second Quadrant, please --

As the Observer leans forward manipulating two of the jewelled lights, Exeter turns back to Cal and Steve.

212 CONTINUED

EXETER
I won't ask you to condone what we've done. All I ask is that when you understand the plight of my people you have more sympathy for our deeds.

With dignity then, he steps back, nods to Observer, allowing CAMERA TO TAKE IN Stellarscope Screen.

213 MED. SHOT - THE STELLARSCOPE SCREEN

suddenly comes to life. A colorful, strange pattern appears for a moment, and as it clears we see a view of the heavens, a gleam with stars and receding swiftly in the far distance is the small planet, Earth.

CAL'S VOICE
Earth!

EXETER'S VOICE
It is being left far behind...

214 MED. SHOT - CAL, RUTH AND EXETER

Cal and Ruth are beginning to show the dampness of perspiration.

RUTH
(disturbed)
Cal, I -- It's hard to breathe...

EXETER
We're going through the thermal barrier. I'm afraid you will find the temperature unpleasant for a short time.

O.s. we suddenly hear a sound of hissing steam. The group turns to look off.

215 WHAT THEY SEE

From below the Archways surrounding the Control Room, wisps of steam are rising. The metal skin of the space ship seen through the Archways seems to glow more intensely as though it is becoming hot.

216 ANOTHER ANGLE

The Master Control and Pilot in f.g., Cal, Ruth and Exeter in b.g. The pilot leans forward toward his desk and speaks as though into a microphone, his words booming out loud, as through an unseen amplifying system.

PILOT
Leaving Earth's stratosphere...All conversion must be completed during this Time Period.

217 MED. SHOT - CAL, RUTH AND EXETER

CAMERA MOVES UP TO CAL. Now, a series of questions, with machine gun rapidity, pop out of him.

CAL
What are you using for power?...How are you controlling the temperature on this ship?...What's going to keep us from floating around like a bunch of balloons when we get away from Earth's gravity?...

EXETER
(smiles good-humoredly)
To answer your last question first ...we create our own gravitational field, which means that no matter what position our ship takes in space, we here inside shall remain 'right side up!'...But right now, if we are going to get you to Metaluna alive, there's a little procedure you'll have to go through.

Exeter gestures toward the transparent cylinders. Cal and Ruth turn to look.

218 MED. SHOT - THE THREE CYLINDERS

On the circular platform at the base of each cylinder are two chromium rails about twenty-four inches apart, with a device on each for locking a person's wrists to them. Two of the cylinders are occupied; one by Brack, the other by another Metalunan. Both are wearing helmets. A colored vapor in the two cylinders is just beginning to clear. The two men are extremely relaxed, their eyes closed, their heads sunk forward.

219 CLOSER SHOT - BRACK

in the cylinder. His head begins to straighten and his eyes open.

220 REVERSE MED. SHOT - ON CAL, RUTH AND EXETER

RUTH
What are you doing to them?

EXETER
Changing their metabolism. Metaluna's atmospheric pressure is like that in your greatest oceans. Without conversion, entering Metaluna's orbit we would be crushed to death.

CAL
-- And in going from Metaluna to Earth the tissues of our bodies would dwindle -- we would disintegrate completely ...

EXETER
Quite correct, Meacham.
(slowly)
If we're fortunate enough to return to Earth ...

Cal and Ruth react. But now as Exeter turns toward the tubes, they turn also.

221 MED. SHOT - THE TUBES

The converter operator is manipulating the dialed lights on the instrument panel, and the two transparent cylinders begin to rise slowly, disappear into the ceiling. The converter operator goes first to Brack and then to the other Metalunans, releases the wrist-locks, and the two Metalunans step down. Brack moves forward PAST CAMERA, removing his helmet as he does so, while the other Metalunan exits out of shot.

222 MED. GROUP SHOT - CAL, RUTH AND EXETER

Brack moves into shot. Cal and Ruth eye him coldly.

EXETER
Brack ...

Brack approaches.

EXETER
You will prepare the doctors for the tubes.
(to Cal and Ruth)
You will change into clothes such as mine --
(as they react)
-- especially impregnated for life on Metaluna.

As Ruth and Cal show no eagerness:

BRACK
Come with me.

Ruth and Cal hesitate, follow him. With Exeter and Brack they walk to the elevator door. It slides open, as though by an unseen command. They enter, and as the elevator door glides shut we

DISSOLVE TO

223 FULL SHOT - SPACE SHIP - CONTROL ROOM

with the converter tube pedestals in the middle f.g. Cal and Ruth, in Metaluna costume but without helmets, stand on the pedestals. Exeter stands below them while the converter operator fastens the wrist-locks.

EXETER
(smiles reassuringly)
There is an inter-com system in the tubes. You may converse as long as you're able to --

He walks away toward the converter operator who has now taken her position at the control panel. He nods to her, she touches the dialed lights and the transparent cylinders begin to descend out of the ceiling. The one above Cal comes down first. He smiles reassuringly through the glass to Ruth, and then the cylinder above her head begins to descend. Now, slowly, a colored vapor begins to seep into the tubes from below, and from overhead, from a concealed source, a pattern of colored light, subdued at first, but growing increasingly intense and harsh, begins to fill the tubes.

FC

224 CLOSE SHOT - THE TWO TUBES

CAL
Okay?

RUTH
(nods)
And you?

CAL
I feel like a lonesome sardine.

Suddenly and slowly the two tubes start to lean over to one side. (NOTE: For this shot and others to be described, this illusion will be created by tilting the camera, as discussed with Stan Horsley.)

They both look off, toward the stellarscope, alarmed.

225 WHAT THEY SEE: FULL SHOT - CONTROL ROOM

glowing darkly. In the center, at the master control desk, the pilot is manipulating his hands on the colored lights and the huge multi-colored control unit is beginning slowly to turn. At the stellarscope, the observer is fingering his panel lights. On the stellarscope screen itself, we see a huge, dark ASTEROID hurtling toward us. As it almost fills the screen, the entire space ship starts to tilt sideways, the master control unit turning in co-ordination with the sideways movement.

226 EXT. SPACE SHIP - MINIATURE

As the space ship continues to bank over on its side, narrowly missing the huge asteroid which whizzes past it. Now the space ship starts slowly to tilt back to level flight.

227 INT. SPACE SHIP - FULL SHOT - SAME AS SCENE 244

The master control unit is now revolving in the opposite direction from the previous shot. And the space ship is tilting back to level.

228 TWO SHOT - CAL AND RUTH

in the tubes, as the tubes return to a vertical position.

RUTH
From Earth the stars always seemed so beautiful, but up here, among them...
(she pauses, trembling)

228 CONTINUED

(NOTE: As the dialogue between them continues, the vapor in the tubes grows ever thicker, the light from above them builds in intensity. It is obvious that this conversion process is a physical ordeal for both of them, but they continue to struggle against the almost painful discomfort in trying to speak casually, refusing to admit to each other that they are frightened.)

Cal nods understandingly, eyes her a moment, then:

CAL
Ruth.

RUTH
Yes, Cal?

CAL
I keep remembering Vermont ...
(smiles ruefully)
Meant to ask Exeter if he also had a machine that could take us back in time --

RUTH
It was a wonderful summer, Cal.
(pauses; a little laugh)
Only I can't forget how angry you were with me -- especially at the end ...

CAL
You were an egotistical little squirt -- but nice.

RUTH
Hateful! Convinced that marriage wasn't for a budding physicist. I didn't want to boil eggs. I wanted to split atoms.

There is a silence. After a moment:

RUTH
Cal, how do you like your eggs?

Cal looks at her, laughs.

CAL
Remember when we went on that picnic and got lost?

RUTH
Yes --

228 CONTINUED - 2

CAL
We weren't lost, Ruth. I just said that -- I --

RUTH
I knew all the time we weren't lost, Cal. And I loved --

But Ruth pauses, her ability to think coherently becoming affected.

RUTH
-- being lost with -- I mean not lost with --

Her head drops forward. Agonizedly, Cal now looks toward Ruth. His head is drooping also. He calls her name.

CAL
Ruth ...

His head drops down, also.

229 OMITTED

230 MED. SHOT - THE TUBES AND THE CONVERTER OPERATOR

in f.g. at the control panel. She observes that Cal and Ruth are quiet now. Again, she touches the jewelled lights. The color in the two tubes now reaches its maximum intensity.

231 MED. SHOT - THE TUBES

They begin to vibrate violently. (NOTE: By Special Vibrator Mounted On Camera.)

Slowly, through the vapor in the tubes, we begin to see Cal and Ruth turn into nothing but black silhouettes. (Positive to Negative.)

232 MED. SHOT - CONVERTER OPERATOR

Again she manipulates the dialed lights on the panel.

233 MED. SHOT - THE TUBES

The vibration begins to lessen and slowly the black silhouettes of Cal and Ruth take on a form and substance. (Negative to Positive.)

The vibration ceases, the harsh light becomes subdued and the vapors begin to clear from the tubes. Now first Cal and then Ruth's head begins to show some movement.

234 CLOSEUP - RUTH

As she raises her face full into camera, the eyes begin to flicker open, the breathing is labored. Beads of perspiration stand out upon her brow. Her skin is pale. Still not quite conscious, she calls for Cal:

RUTH
Cal!...

She looks toward Cal.

235 CLOSEUP - CAL'S HEAD

as he lifts his face into camera. He shows the same physical symptoms as Ruth, but he looks toward Ruth, manages a smile, and nods.

Now suddenly we hear three short piercing beeps, the kind of sound that would be made by a high frequency oscillator. The three beeps are repeated. On the third repeat, as Cal and Ruth react and look off -

235 - -

236 MED. SHOT AT MASTER CONTROL -
Pilot looks
The pilot is speaking, his voice booming over the amplifying system.

PILOT
Approaching ionization layer...
Entering first control sector...
This is Master Control awaiting instructions.

He touches a dialed light on the panel and immediately the beep sounds rise an octave in pitch. CAMERA PANS SLOWLY around the control room, missing the Stellarscope screen, stopping on the entrance door. It slides open, revealing Exeter and Britt. They step into the control room, the door sliding closed behind them. They walk quickly forward toward Master Control, CAMERA PANNING with them. When they arrive at Master Control, Exeter mounts the platform.

236 CONTINUED

EXETER
(to pilot)
You will energize only as necessary... We must conserve power. Cancel all attacks with minimum disintegration to point of collision...

He looks off toward converter tubes, smiles at what he sees, steps down from platform and exits from shot toward converter tubes.

237 MED. FULL SHOT - CONVERTER TUBES

The converter operator is touching the lights on the instrument panel and Ruth's cylinder begins to rise slowly and disappears into the ceiling. Exeter enters shot as Cal's cylinder begins to rise. Exeter extends his hand, takes Ruth's hand gently in his own and helps her down from the converter platform. Britt now enters shot and helps Cal, who is also woozy. Silently, since Cal and Ruth are too stunned to talk, they are led, walking stiffly across the control room to the Stellarscope observing chairs. Britt has helped Cal lean back in his chair. Exeter is helping Ruth.

EXETER
(as he helps Ruth)
~~[illegible]~~ I know you both feel as though you could sleep for a thousand years, but then you would miss observing our approach to Metaluna. -- And ~~[illegible]~~ you'd never forgive me ~~[illegible]~~ that.

Now suddenly the beep sounds which have continued through scene begin to pick up in temp. Exeter looks up sharply and off toward Master Control.

238 MED. LONG SHOT - MASTER CONTROL IN F.G. - STELLARSCOPE IN B.G.

Exeter nods toward the pilot. The pilot, who has been looking at Exeter, turns his head sharply away toward his desk, his hands play on the jewelled lights. Exeter in the b.g. turns his back to us and occupies the third observer chair next to Cal and Ruth. The Stellarscope screen during the above sequence has been blank. Now the Master Control unit in the f.g. begins to revolve its various orbits, growing bright. And upon the Stellarscope screen the colored lights begin to flicker, to be quickly replaced by the blackness of outer space.

239 FULL SHOT - STELLARSCOPE SCREEN

Veering into view on the screen at a great distance appear two pinpoints of light. They come hurtling closer with tremendous speed. After a moment two additional pinpoints of light veer onto the Stellarscope screen from the opposite direction, so that now there are four glowing objects hurtling toward us. (NOTE: Each pair of lights should remain fairly close together as though the two sets of lights are in formation.)

240 REVERSE ANGLE ON CAL, RUTH AND STEVE

Cal and Ruth are awed by what they see.

CAL
I don't understand it.

EXETER
Perhaps I can explain. What don't you understand, Doctor?

CAL
Those objects...
(pointing to the screen)
They appear to be comets but their paths are identical, almost as though there were some intelligence controlling them. If they were propelled.

EXETER
Your deduction is quite correct, Doctor. Although the objects are not comets... They are meteors.

Ruth, who has been staring wide-eyed at the screen suddenly draw back,

RUTH
They're going to hit us!.. They're going to hit us!

241 FULL SHOT - STELLARSCOPE SCREEN

The four light pinpoints have grown into huge flaming meteors and they are coming right at us.

242 EXT. SPACE SHIP AND FOUR ZAHGON FIGHTERS GUIDING FOUR METEORS

The fighters and meteors and the space ship are hurtling madly toward each other. From the space ship suddenly there appears sharp Red Destruction Rays, three of them stabbing out toward the meteors. The Ray contacts a meteor of one of the formation

242 CONTINUED

The meteor immediately explodes, the debris blasting the Zahgon Fighter that has been guiding it. The second Zaghon Fighter pull. up and away, the fiery meteor hitting a glancing blow along the surface of the space ship as it explodes without damaging the space ship. The second formation of meteors and fighters which had been behind the first formation, separates and comes at the space ship from opposite angles. The forward Red Rays from the space ship are cut off now.

243 CLOSE SHOT - ZAHGON FIGHTER AND METEOR

hurtling through space. The Zahgon Fighter veers away sharply, disappearing into the blackness as the meteor hurtles forward.

244 FULL SHOT - METEOR AND SPACE SHIP

The meteor hurtles headlong toward the space ship. But before it can ram into the space ship, a Red Ray shoots out at an angle and the meteor explodes.

245 INT. SPACE SHIP - STELLARSCOPE SCREEN

WITH Exeter, Cal and Ruth in f.g. On the screen the last meteor is zooming larger and larger. As it almost fills the screen, the space ship tilts sharply.

246 EXT. SPACE SHIP AND METEOR

The space ship is banking over on its side, avoiding the meteor and Zahgon Fighter which hurtles past overhead.

247 INT. SPACE SHIP - FULL SHOT - MASTER CONTROL

in f.g., Stellarscope in b.g. The space ship, tilted at an angle is returning to level, the Master Control unit turning slowly, co-ordinating this return.

248 MED. SHOT - EXETER, CAL AND RUTH

Exeter is talking:

EXETER
We have been at war for centuries now. The outlook is very grim. We have offered to make peace with Zahgon, but to no avail.

248 CONTINUED

RUTH
Is Zahgon a planet?

EXETER
A planet that once was a comet. We consider these people barbarians, although they are far from unintelligent. As a matter of fact their ability to use meteors as projectiles is a feat we would be happy to understand ourselves.

From o.s. the pilot's voice booms over the speaker:

PILOT'S VOICE
In the fourth quadrant Metaluna contact in three Time Periods.

Ruth, who has been looking at the screen, suddenly reacts, grabs Cal's arm. They both turn to Stellarscope screen.

249 FULL SHOT - STELLARSCOPE SCREEN

On the screen the planet of Metaluna, still very small and gleaming metallically. About it is a thin, symmetrical haze, although it appears to be more transparent in some areas than in others. As it looms larger on the screen we make out small balls of fire (meteors) streaking toward the planet. As these meteors make contact where the haze is thickest, they explode. Where the haze is less thick they hurtle through and explode on the surface of the planet itself.

250 REVERSE ANGLE - EXETER, CAL AND RUTH

As Exeter looks at the screen he tenses. There is tragedy in his face.

EXETER
What you are observing may well be the beginning of the end -- for our world! The Zahgon meteors are getting through our ionized layer...

CAL
Ionized layer?

CONTINUED

250 CONTINUED

EXETER
That haze. A field of intense radiation -- or at least -- it was. Nothing could get through it -- without the proper polarization formula. As you can well imagine such a screen requires the output of great amounts of atomic energy.

RUTH
And you're running short -- which is why you were sent to Earth.

CAL
And why you sent for us -- you need Uranium.

EXETER
(a sad nod)
-- In gigantic quantities. Our own deposits are exhausted. And as our power diminishes, our protection fails... Take a look for yourselves...

He indicates the screen.

251 OMITTED

252 FULL SHOT - STELLARSCOPE SCREEN

On the screen, Metaluna looms larger. Through the haze the detail of its cracked metallic surface is now plain.

EXETER'S VOICE
Observer... A closer view...

On the screen, as though viewed under a microscope, a section of Metaluna fills the Stellarscope. Now we can see plainly the meteors with their Zahgon Fighters trying to pierce the ionized layer. The meteors come through the haze, the Zahgon Fighters veer away, and as the meteors enter the haze most of them explode. But here and there they continue through the haze, striking the surface of the planet and explode with tremendous force.

EXETER'S VOICE
That's enough.

The Stellarscope Screen switches back to a LONGER SHOT as Metaluna fills the screen completely, and we appear to be entering the haze itself.

253 LONG SHOT - SPACE SHIP CONTROL ROOM

ANGLE featuring most of the control room and people, but missing the Stellarscope Screen. The pilot speaks and his voice booms

253 CONTINUED

PILOT'S VOICE
Entering ionized layer... Polarization in next Time Period.

Before the Pilot's speech is concluded, the entire control room begins to shake violently and tilt from side to side.

254 EXT. METALUNA AND SPACE SHIP

The space ship is in the haze and pitching violently. On the surface of the planet itself, meteors are striking, sending up great explosions.

255 INT. SPACE SHIP - CONTROL ROOM

The pitching and shaking begins to subside. The Pilot's voice booms out:

PILOT'S VOICE
Polarization completed.. Arrival in one Time Period.

256 FULL SHOT - STELLARSCOPE SCREEN

A section of the planet fills the screen and as it comes closer and closer, we begin to make out the landing opening for the space ship. The landing opening looms larger and larger on the screen.

257 EXT. METALUNA AND SPACE SHIP

as the space ship plunges toward the landing opening. At the last moment a GREEN RAY beams out of the landing opening, surrounds the ship. The ship slows down and as though afloat on the Green Ray, glides down and into the planet Metaluna.

DISSOLVE TO

258 EXT. METALUNA SPACE PORT - ON CAUSEWAY - NIGHT - MED. SHOT

at space ship, a ramp leading from it to a causeway. One end of the huge ship in b.g., steam issuing from underneath it. In distance o.s. there are sounds of explosions. Now, steam surrounding the lower portion of the ship clears away, and port in ship opens, connecting to causeway ramp.

259 ANGLE AT PORT OF SHIP AND RAMP

Exeter, Cal and Ruth appear. As Cal and Ruth stare wonderingly about them, CAMERA MOVES UP TO:

260 CLOSER SHOT - THE THREE

EXETER
Metaluna...

Brack moves in behind the three. Exeter turns to him, curt and brisk now.

EXETER
(indicating space ship)
You will remove the equipment of our two doctors to Turbine Center. Have all of it set up for immediate use.

Brack nods, starts back into ship.

EXETER
Brack.

Brack pauses.

EXETER
I'm sure personnel will need everyone. Have the crew report immediately for reassignment.

He waves toward Monitor's Dome in b.g.

EXETER
Now we must report to the Monitor.

Nodding to Cal and Ruth he moves toward elevator in b.g. They follow.

260-A CLOSE SHOT - BY THE VERTICAL ELEVATOR

as Exeter ushers Cal and Ruth in.

260-B WIDE ANGLE SHOT - METALUNA - MATTE SHOT

stretching into the far distance is the shell of the planet... a cracked, pulsating skin-like surface resembling in texture the bed of a dried-up lake. In center b.g. the nucleus of the strange world is a huge, dome-like structure, dominating the horizon. It is the Monitor's Dome. To it and from it issue tube-like chutes. In f.g. we see a light in the elevator tube, indicating the elevator is descending.

260-C ANGLE AT VERTICLE ELEVATOR EXIT

Exeter, Cal and Ruth come out.

261 ANGLE INCLUDING VERTICAL ELEVATOR EXIT AND TUBE KIOSK (MATTE SHOT)

Exeter leading Ruth and Cal to tube car. He gestures for them to climb into car. They do so, CAMERA MOVING IN with them.

EXETER
(in forward control seat)
Our means of interior transportation -- At one time before war forced us to move inside our planet, these tubes covered the surface of our world...

But o.s. there is explosion, some debris falling on them. As Ruth clings to Cal, Exeter presses concealed button and tube car shoots forward.

DISSOLVE TO

262 INT. TUBES - PROCESS - CAR MOVING AT GREAT SPEED

In b.g. we get the fleeting impression of a ravaged, destroyed landscape. During following scene, explosions, flashes of light in distance.

EXETER
(pointing off)
Our educational complexes -- now rubble -- over there was a recreation center.

He pauses for a moment, a haunted look in his eyes.

EXETER
Even before I left for your earth they were standing -- monuments to the greatness of our civilization.

CAL
(leaning forward; to Exeter)
What's happened to the people? - Where are they hiding?

EXETER
(a flash of anger)
We have but a few left. Meacham. And they're on duty --

But now Exeter gazes at landscape -- which is erupting as explosions hit nearby.

DISSOLVE TO

263 EXT. MONITOR'S DOME - CLOSE SHOT - TUBE KIOSK

as tube car slides to a halt.

EXETER
This way --

He starts off, followed by Cal and Ruth.

263-A EXT. MONITOR'S DOME - MATTE SHOT

as Exeter leads Cal and Ruth inside.

264 INT. MONITOR'S DOME

This structure is similar in construction to the space ship. Two Metalunans, standing by circular chest-high desks spaced in intervals around the room, manipulate colored panel lights. In the center of the room is a circular platform. Seated at a simple bench, a master control complex before him, is the MONITOR. As Exeter, followed by Cal and Ruth, move slowly toward him, the Monitor who has been busy with the controls, turns to Exeter. He speaks with infinite weariness in a husky, grating monotone, in clipped phrases.

THE MONITOR
Welcome, Exeter.
(a thin smile)
Observed your flight. Almost counted you lost.

Exeter merely nods. Cal and Ruth stare up at the Monitor.

THE MONITOR
Your Earth creatures...?

As Exeter nods, the Monitor deigns to notice Cal and Ruth.

EXETER
Dr. Adams -- Dr. Meacham.

265 ANOTHER ANGLE - CAL AND RUTH

looking up at Monitor.

EXETER
(indicating the Monitor)
The Monitor. Supreme head of our government...

CONTINUED

265 CONTINUED

THE MONITOR
(cold, clipped)
Regrettable there is no time for amenities. I am certain your minds have difficulty grasping this transition from Earth to --
(gestures)
Metaluna. Yet, you are trained scientists. Therefore attempt to use all of your resources to understand us.

EXETER
I have given them as much indoctrination as possible.

THE MONITOR
(nodding; to Cal and Ruth)
Zahgon bombardments have decreased our population to a mere handful.
(pauses)
And even the tiny group of us left face extinction. Should Zahgon commence and sustain an all-out attack, Metaluna will be turned into a sun -- a flaming mass of metal!

He throws a somber look at Cal and Ruth.

THE MONITOR
Only a fresh nuclear source such as you can supply can re-enervate our protective ionized layer, buy us the precious time we need --

266 ANOTHER ANGLE - FAVORING CAL

CAL
Time for what --?

267 CLOSE SHOT - THE MONITOR

He hesitates for a moment, broodingly. Then he looks down again at Cal and Ruth.

THE MONITOR
Relocation to your earth.

There is a silence.

267 CONTINUED

EXETER
A peaceful relocation. We hope to live in harmony with the citizens of your planet.

RUTH
In harmony?

Her eyes flash up at the Engineer.

THE MONITOR
(shrugs)
Our knowledge and weapons would make us your...superiors?
(he pauses, sardonic)
Intending to migrate to your earth we studied your history, your manners, your customs. Some are most noteworthy -- others --
(shrugs)
-- infantile. Particularly your gigantic ego.

CAL
Ego?

THE MONITOR
Refusing to believe in the superiority of any world but your own -- children looking into a magnifying glass, imagining the image they see is their true size.

CAL
Our size is the size of our God...
(a taunting smile)
And I have a hunch He's a little bigger than you.

For a moment the Monitor is immobile, stone-like.

THE MONITOR
(to Exeter; a bloodless, almost indistinct voice)
You wasted your time, Exeter. Take them to the Thought Transference Room. Then report back to me.

As if dismissing them and the subject the Monitor slowly turns back to the light control complex. O.s. there are flashes of explosions. The lights in front of the Monitor glow more brightly.

268 ANGLE AT EXETER, CAL AND RUTH

Exeter stares up at the ~~Engineer~~ Monitor for a moment, as if in rebellion. Then, in defeat, he turns back to the two.

EXETER
(quietly)
Please come with me.

He starts off toward exit at far end of the ~~Engineer's~~ Monitor Palace chamber. As they move out of room, CAMERA PANS BACK to Engineer. Explosions have become more intense. From above CAMERA a small shower of debris pours into room, then ceases.

269 MED. FULL SHOT - THE ~~ENGINEER'S~~ MONITOR PALACE

The ~~Engineer~~ Monitor manipulates the controls on his desk, then leans forward and speaks, his voice booms out over an unseen amplifying System:

THE ~~ENGINEER~~ MONITOR
Interocitor Control -- Hear me...
Ionization failing at prime sector.
Use emergency power and repel attack.
Power transfer will begin immediately.

The ~~Engineer's~~ Monitor's hands manipulate the controls on his desk. The Master Control Unit begins to turn, lights flashing. Suddenly we hear a deep vibrating power-hum. The Master Control lights begin to dim sharply and so does all other light in the scene. As the light dims it changes to a darker color.

270 EXT. SECTION OF METALUNA PLANET

as five Meteors and Zahgon Fighters, well spread out, come hurtling toward Metaluna. Two of the meteors are well in the lead. As they approach the planet, suddenly two red rays shoot out of Metaluna and make direct hits on the two meteors and Fighters, disintegrating them.

271 MED. SHOT - THE REMAINING THREE METEORS AND FIGHTERS

hurtling across the screen. The three Zahgon Fighters veer sharply upward and away from their meteors, disappearing above camera, the meteors continuing in their same path, out of scene.

272 EXT. SECTION OF METALUNA

as the three meteors hurtle toward the surface, three red rays stab out at the meteors. One meteor is hit, and disintegrates; the other two rays miss, and the two meteors slam into Metaluna and explode, the red rays disappearing immediately.

FC

273 INT. CORRIDOR LEADING TO THOUGHT TRANSFORMER ROOM - CAL, RUTH AND EXETER

are staggered by the explosions we have just seen. The corridor shakes from the vibrations. As the vibrations subside:

EXETER
Our Zahgon friends are beginning to hit this Prime Sector quite regularly.

He leads the way to a door at the end of the corridor.

CAL
(bitterly)
Is that where it is -- in there?

EXETER
I'm afraid so.

RUTH
~~I'm ordering about~~... My mind is my own and nobody is going to change it!)In not going to Nobody

CAL
~~That's good for~~ Nobody is --

~~He throws a hard right at Exeter, who staggers back against the door.~~

~~CAL~~
(~~grabbing Ruth's arm~~)
Come on.)

They turn and start to run back down the corridor, CAMERA PANNING with them as they run right into a Mutant. Ruth screams in horror as Cal pulls her back away from the Mutant.

274 MED. SHOT - MUTANT'S POINT OF VIEW

Cal and Ruth stare into camera horrified. Behind them, ~~Exeter is working off the effects of Cal's blow and comes toward them.~~ Exeter gives a halt-sign - toward the camera - to the Mutant.

EXETER
(to Cal)
I'm sorry -- I had hoped to prepare you somewhat beforehand... This is a Mutant. We have been breeding them here for ages to do manual work.

As Cal and Ruth look horrified, Exeter reacts defensively.

274 CONTINUED

EXETER (Cont'd)
Actually they are ~~somewhat~~ similar to some of the insect life on your own planet, ~~but~~ larger, of course, ~~and~~ a higher degree of intelligence.

CAL
How many of these --- things are there around here?

EXETER
Very few now... The war has disrupted ~~almost~~ our breeding operations, ~~and I'm afraid, like the rest of us on Metaluna, the mutant is a vanishing species...Now, if you please---~~

He turns, followed by Cal and Ruth, to the door leading to the Thought Control Room. As he touches it, it slides open. Cal and Ruth enter, followed by Exeter. As they turn to look back into the corridor to see if the Mutant is still there, Exeter speaks:

EXETER
Yes, he's still there, and will be guarding this corridor as long as you are here.

Behind them the door to the Thought Control Room closes.

275 INT. THOUGHT CONTROL ROOM

It is a dome-shaped structure and in the ceiling is a weird conical-shaped machine. In the center of the room, directly below this machine, are two chromium hand rails, 24 inches apart, identical to those used in the Converter Tubes on the space ship. Exeter walks to a wall on which there is a small panel of colored lights. ~~He touches two of them and immediately~~ the room darkens. In the ceiling the Thought Machine begins to glow. It turns until the point of the cone of the machine is pointing directly downward.

EXETER
(during the above)
If it were possible for you to forget the moral aspects of this machine I think you'd find this mechanism most interesting. The magnetized rails are to hold the subject in position, ~~of course~~ [illegible]

Now, from the point of the cone, a tremendous charge of light pours down on the center of the room between the two rails. A crackling, static noise accompanies this charge of the beam.

275 CONTINUED

EXETER
The principle involved here achieves an effect similar to that of your lobotomy operations. It renders useless certain areas of the brain -- those areas controlling the power of will.

Again Exeter touches the dialed instrument lights. The beam disappears and the room returns to its normal brightness.

RUTH
(grim)
What happens to a subject when he is no longer useful to you...?

Exeter shrugs ---

RUTH
(a shudder)
I withdraw the question ---

EXETER
My dear doctor Adams, had it been up to me this machine would not have been invented. And I am still hopeful that the machine will not be used upon either of you. In the meantime, I must have your cooperation...

He goes to the door, touches it; it opens, and we get a brief glimpse of the Mutant standing in the corridor. Exeter exits and the door slides closed.

RUTH
We're not going to let them do it! I don't care what Exeter promises, Cal --

Cal nods, then begins to examine room, seeking another exit. He finds nothing.

RUTH
(gesturing toward the door)
If only we could get past that -- thing -- out there.

But Cal is absorbed with instrument panel. Now, he turns back to Ruth.

CAL
(slowly)
Maybe we can -- Come away from that door!

As Ruth complies, Cal walks to the instrument panel and touches the colored lights. Immediately the lights in the room start to dim and from the ceiling the thought machine starts to project its sharp beam, accompanied by the loud static crackling sound.

FC

276 EXT. CORRIDOR AND DOOR OF THOUGHT TRANSFORMER ROOM

Through the door we begin to hear the static sounds of the Thought Machine. Now the door slides slowly open. Through the door the room is in darkness except for the beam of light from the Thought Machine, pouring down on the magnetic hand rails. Cal and Ruth cannot be seen in the darkness. From BEHIND CAMERA the Mutant appears, walking into the shot. We see part of his head and shoulder as he looks into the room. Then, slowly, ponderously, his claw hands working, he menacingly enters the room.

277 INT. THOUGHT TRANSFORMER ROOM - MED. SHOT AT DOOR

Pressed back against the wall near the door, are Cal and Ruth. The Mutant is in the doorway, almost a silhouette against the light from the corridor. He peers around making strange threatening sounds. Suddenly he sees Cal and Ruth. His claw arms reach out toward them menacingly as Cal and Ruth pull back and run around to the opposite side of the room in the semi-darkness. The Mutant roars and pursues them. He makes several lunges at Cal and Ruth. Finally, Cal and Ruth maneuver the Mutant into the center of the room. As they are separated from the Mutant by the beam of light pouring from the Thought Machine, the Mutant projects his claw-like arms forward through the beam, trying to get at Cal. Ruth is behind him. Cal stands his ground; he has a plan -- and suddenly it works.

As one of the Mutant's clawed hands reaches into the beam of light it touches one of the magnetized hand rails and remains fast. The Mutant roars as he tugs and pulls at the hand rail. Ruth and Cal run out of the room, but even before they have done so the Mutant has broken the hand rail loose from the floor and it goes hurtling out of the room into the corridor.

In the corridor, Cal quickly picks it up. It makes an excellent weapon. With Ruth behind him they back toward the elevator entrance, but before they can reach it, the Mutant comes roaring toward them. Cal, using his metal club with a great effect ward off the Mutant's rushes and finally, with a well-placed blow, the Mutant is knocked senseless.

Ruth touches the elevator door. It slides open. They enter. The door closes as we

DISSOLVE TO

278 EXT. ~~ENGINEER'S~~ Throne PALACE ENTRANCE

CAMERA PICKS UP Exeter hurrying into shot. He enters ~~palace~~ throne room. (X)

279 INT. ~~ENGINEER'S~~ Throne CHAMBER - EXETER'S POINT OF VIEW

The room has apparently been hit by a large amount of falling debris. Directly in front of Exeter, pinned under his desk, is a Metalunan. The room is in shambles. The lighting is dim, flashes o.s. momentarily providing illumination. Exeter enters shot almost stumbling over the other Engineer's assistant who lies inert under rubble.

280 ANOTHER ANGLE - SHOOTING TOWARD ENGINEER'S THRONE

as Exeter stares at it, then stops, startled. The control unit on the pedestal is tilted. The lights off. From behind the pedestal we see the darkened Metaluna landscape, occasionally brightened by dark red explosions. As Exeter slowly advances toward the pedestal, we gradually become aware of the figure of The Engineer, draped over his bench. Now suddenly a low moan issues from him. Slowly, painfully, like a dying god, The Engineer half raises himself, peering off into the semi-darkness.

THE ENGINEER
(a hoarse whisper)
Who is it? Who's there?

EXETER
Exeter --

THE ENGINEER
(at full height now)
Exeter...
(pauses)
They are all dead, Exeter -- Everything is dead ---

EXETER
(slowly)
There are still the Earth people.

THE ENGINEER
(low voiced)
The Earth People... Yes -- the Earth People...
(pauses, suddenly sharp)
Did you carry out my order -- ?

281 CLOSER SHOT - THE TWO MEN

The Engineer staring wrathfully down at Exeter.

EXETER
(quietly)
Of what use can the Earth people be to you now?

THE ENGINEER
When we reach earth they shall be our guides -- our very docile guides.

282 ANGLE AT EXETER

His face sets stubbornly.

EXETER
-- only of their own free will.

The Engineer stares down at Exeter, angry, begins to fall again, saves himself by grasping control unit.

THE ENGINEER
Of my will!

EXETER
(scornful)
Your will is [redacted] evil.

The Engineer lunges toward Exeter, slips, falls. He is almost beserk with rage and frustration.

THE ENGINEER
You [redacted] me, Exeter?!...[redacted]

283 CLOSE SHOT - EXETER

The import of The Engineer's question and the answer he will giv makes him pause. Then as though a heavy burden has lifted from his mind his face relaxes and he speaks - simply, quietly.

EXETER
Yes... For the first time -- I dare --

284 REVERSE ANGLE - THE ENGINEER

His face livid, he manages to struggle to his feet, stumbling control panel. Frantically he manipulates lights. For a quick moment a low glimmer appears, then dies out complete. The Eng eer looks at it, unbelief on his face - which becomes despair he sinks slowly down and collapses at the foot of the master control unit.

FC

285 LONG SHOT - THE BACK OF EXETER'S HEAD

in f.g., The Engineer in b.g. Exeter slowly turns INTO CAMERA and exits out of shot. HOLD for a moment on the tableaux, then

QUICK DISSOLVE TO

286 EXT. ENGINEER'S PALACE

The rumble of explosions o.s. -- smoke from fallen debris obscures most of the scene. Cal and Ruth enter shot, look around.

CAL
(looks off)
The travel tube! Come on!

They run around the front of the Palace, CAMERA PANNING THEM.

287 TRAVEL TUBE ENTRANCE AT ENGINEER'S PALACE

Cal and Ruth run into shot. The travel car can be seen in the tube.

CAL
Get in!

Ruth suddenly stops, shakes her head despairingly.

RUTH
Where can we go? Cal?

CAL
-- Anywhere -- the space ship --
(explosion o.s.)
Ruth!

RUTH
(starting to get hysterical)
Cal, don't you understand?... What can we do back there?
(looking up at planet dome)
Let it happen here -- right here.

Cal, tender now, puts his arm around her.

CAL
. Listen to me -- We're going back to the ship...

CONTINUED

287 CONTINUED

RUTH
That's right. Maybe we'll find some ~~food tablets there~~ ~~multivitamin~~ pills there...
(starts to giggle, ~~still hysterical~~)
All we need is a little pick-me-up ~~a couple of Metabunemultivitamin pills~~ and we'll be in great shape... Oh, Cal --

She grabs Cal, bursts into tears. O.s. we hear Exeter's voice.

EXETER
Meacham... Ruth...

As they turn:

288 REVERSE ANGLE SHOT

Exeter runs up to them from Engineer's Palace.

EXETER
(indicates travel car)
Hurry. Come with me.

But Cal stiffens, staring at Exeter angrily.

CAL
Get away, Exeter, or I'll kill you right here.

EXETER
I couldn't blame you -- either of you -- but... You must believe me, ~~Meacham~~. I want to help you.

Cal stares at Exeter.

EXETER
~~Please, Meacham~~. We may only have a short time.

Cal suddenly makes up his mind, nods.

EXETER
Into the car.

As Ruth and Cal follow Exeter into travel car, CAMERA HOLDS as it moves into tube and out.

DISSOLVE TO

FC

289 EXT. TUBE KIOSK NEAR SPACE SHIP

The entrance is almost completely blocked with rubble. O.s. violent explosions as Cal, Ruth and Exeter climb out of kiosk over the rubble and start towards ~~space ship out of scene. But suddenly one space saucer~~ several in distance....

290 REVERSE ANGLE SHOT — Ruth in Space Ship's entrance.

Cal, Ruth and Exeter staring at port of space ship. Guarding the causeway leading to space ship is a Mutant. He is swaying slightly. One arm hangs limp as if the Mutant is wounded.

291 ANGLE BACK AT THE THREE

They stand transfixed.

EXETER
(after a moment; to Cal and Ruth)
Follow me. Show no fear.

Exeter starts toward Mutant, followed by Cal and Ruth. In front of the Mutant, Exeter halts.

EXETER
(observing Mutant; over his shoulder to Cal)
He is badly ~~appears~~ wounded... Stay close to me.
(to Mutant in a commanding voice)
Stand back. I command you -- stand back!

The Mutant hesitates for a moment, then slowly, lumberingly, stands aside. Quickly Cal and Ruth run past him, covered by Exeter. CAMERA HOLDS. As Exeter is slipping by him, the Mutant suddenly thrusts out a claw, digging it in Exeter's side.

EXETER
(fiercly)
Stand back!

292 INSERT - MUTANT CLAW

in Exeter's side.

293 MED. SHOT

For a moment the Mutant is obdurate, then, slowly, the Mutant drops his claw. Free, Exeter wavers momentarily, then, pulling himself together, holding his wound, staggers into the ship aft Cal and Ruth.

FC

294 INT. CARGO HOLD - MATTE SHOT - SAME ANGLE AS BEGINNING OF PICTURE

In the center of the cargo hold, in a circle of light, can be seen Cal's little plane. The figures of Cal, Ruth and Exeter, with Exeter holding his side, come hurrying into the circle of light, near the plane.

EXETER
(pointing off)
~~We must get to the~~
Control room

They start to hurry off. Exeter staggers. Cal takes his arm, supporting him. The three hurry out of the circle of light into the darkness.

295 MED. SHOT - THE ELEVATOR

The door is open. Cal, Ruth and Exeter enter, the door slides shut.

296 INT. CARGO HOLD - MATTE SHOT - SAME ANGLE AS BEFORE

Down below, entering the circle of light, is the Mutant. He looks around, roars with anger and exits off out of the circle of light, headed in the same direction as Cal's group..

297 INT. SPACE SHIP CONTROL ROOM - FEATURING ELEVATOR DOOR

It slides open. Cal, supporting Exeter, and Ruth, enter, CAMERA PANNING them as they hurry to the master control room. Cal helps Exeter on to the platform. Exeter collapses at the control desk, touches some of the lights on the control panel. The master control unit begins to glow and we begin to hear the power hum of the space ship.

298 EXT. SPACE SHIP PORT - MATTE SHOT AS BEFORE

The door of the space ship begins to close.

299 INT. SPACE SHIP - CONTROL ROOM - MED. CLOSE SHOT - CAL, RUTH AND EXETER

at the master control.

EXETER
(at master control, looking
off toward Stellarscope)
~~[illegible]~~ Our ionization layer is failing
~~[illegible]~~ completely. ~~[illegible]~~

FC

300 FULL SHOT - STELLARSCOPE

On the screen, hurtling at us, are two meteors. As they get closer we can see the Zahgon fighters flying next to them. In b.g., of shot is a black, void space; there is no ionization haze.

301 MED. SHOT - AT MASTER CONTROL

CAL
Will we be able to get out?

EXETER
That depends on the amount of energy we have left. ~~There is enough to get us back to your planet, but if we have to ward off any heavy Zahgon attacks--~~
(he pauses)
I don't know...

His hands touch the controls on his desk. The rhythmic beep sounds that were heard on the trip to Metaluna begin. The Master Control unit glows and begins to turn.

302 FULL SHOT - SPACE SHIP CONTROL ROOM

The room begins to vibrate slightly as the beep sounds increase in volume and the low power hum increases in intensity.

303 EXT. SECTION OF METALUNA - FEATURING SPACE SHIP PORT OPENING, SEEN EARLIER

However, on the surface of Metaluna there are several smoking and flaming craters which have been made by meteors striking it. As we watch, another meteor slams into Metaluna with great force and explodes, hitting very close to the space-ship opening. Now, out of the space ship opening appears the GREEN RAY, seen previously; hovering above the ray, as though supported by it, is the space ship. Another meteor enters the scene, narrowly missing the space ship as it hurtles into Metaluna, and explodes The Green Ray disappears now, into the space ship. The space ship darts off at a tangent.

304 INT. SPACE SHIP - MED. FULL SHOT - EXETER

at Master Control, Cal and Ruth in the reclining Observer Chairs in front of the Stellarscope. Exeter is speaking into the invisible amplifying system, his voice booming out:

EXETER
~~Now,~~ Let's hope that our Zahgon friends are so preoccupied with the pleasurable task of destroying my world that they will ignore us.

FC

305 MED. TWO SHOT - CAL AND RUTH LOOKING UP AT STELLARSCOPE

CAL
Here come two that are preoccupied - all right -- only the target ~~to be~~ us!...

306 MED. SHOT - EXETER AT MASTER CONTROL UNIT

EXETER
(voice booming over amplifyer)
The question is whether our rays have enough power left to disintegrate... We'll soon find out.

His hands move forward and touch the control panel. The Master Control unit lights dim sharply.

307 FULL SHOT - STELLARSCOPE SCREEN

Two meteors appear, hurtling toward us. Now, from the sides of the Stellarscope two RED RAYS dart out to meet the two meteors. Bathed in the Red Rays the two meteors continue to hurtle toward us and we can see the Zahgon fighters with them. Suddenly, one of the meteors explodes, the other looms full into Stellarscope, passes out of scene.

EXETER'S VOICE
(over amplifyer)
~~As you can see,~~ One of our Units failed to reach disintegration power. Fortunately, the meteor also missed us.

308 MED. SHOT - CAL AND RUTH IN RECLINING OBSERVER CHAIRS

Cal gets up and walks over to Master Control, CAMERA PANNING.

309 MED. SHOT - AT MASTER CONTROL

CAL
How ~~much~~ long will they be coming at us?

EXETER
That may have been the last of them. ~~Our sensors indicate~~ Huh--
(looks off toward Stellarscope)
They are concentrating all their attention on Metaluna.

Cal also turns to look toward Stellarscope.

310 FULL SHOT - STELLARSCOPE

On the screen Metaluna is now some distance away, floating in the black void of space. Little light flashes are appearing all over its surface.

EXETER'S VOICE
Those flashes of light are meteors... hundreds of them.

Suddenly the surface of Metaluna begins to glow, becomes gradually white hot. As the color change takes place we hear Exeter's voice.

EXETER'S VOICE
The intense heat is turning Metaluna into a radio-active sun. The temperature must be thousands of degrees by now. A lifeless planet. And still, its existence is useful to someone. As a sun, its heat is, I hope, warming the surface of some other world, giving light and warmth to those who may need it...

311 MED. SHOT - RUTH

staring up at the Stellarscope screen wide-eyed and very moved. She gets up from her reclining chair, walks to the Master Control CAMERA PANNING her.

312 MED. SHOT - AT MASTER CONTROL

Ruth enters shot, takes Cal's hand in hers, looks at Exeter for a moment.

RUTH
(moved)
I'm sorry.

Exeter ~~[illegible]~~ smiles. Then becomes impersonal--

but to EXETER into the converter tubes--
Now -- ~~and you don't like me any better for this~~ it's one of the converter tubes ~~for your~~ ~~[illegible]~~ (to us to [illegible] tube)

RUTH
Oh, no -- not that again.

EXETER
I'm afraid so -- Otherwise, when we get into Earth's atmosphere -- well, I'd rather not go into gory details... Come.

FC

CONTINUED

312 CONTINUED

But Evelyn rises, moving slowly, painfully, clutching his side. He starts toward the converter tubes. Cal steps forward and helps him, Ruth following.

313 FULL SHOT - THE CONVERTER TUBES

The three enter the shot. Exeter manipulates the control lights and two of the converter tubes begin to rise. Exeter takes Ruth's arm.

EXETER
Ruth...

She mounts the platform and stands between the two magnetized hand rails. She shakes her head.

RUTH
All I can say, Mr. Exeter, is that space travel has got to go.

CAL
(walking into position under second converter tube; smiles)
What about you, Exeter?

EXETER
I'll use the third tube... There's a self-timing device here ~~which~~ I can ~~wield~~ set.

He touches the control panel and the two cylinders above Cal and Ruth begin to descend. As they do, we

DISSOLVE TO

314 TRICK SHOT - POSITIVE TO NEGATIVE AND BACK ON

Cal and Ruth, as used on the trip to Metaluna. Now, as the figures of Cal and Ruth return to positive and the vapor begins to clear, CAMERA PANS SLOWLY around the space ship to the elevator door, which slides open - and out comes the Mutant. He's roaring with pain, and he seems to be bathed in a green liquid. CAMERA DOLLIES with him as he enters the control room, looks about, sees the converter tubes and heads toward them.

315 CLOSE SHOT - RUTH

She looks into CAMERA, screams.

FC

316 REVERSE ANGLE - THROUGH CONVERTER TUBE

The head and claws of the Mutant are pressed right up against the tube.

317 MED. TWO SHOT - INCLUDING CAL

CAL
Exeter! Are these tubes strong enough to keep him out?

318 EXETER - IN HIS TUBE

EXETER
Possibly. Notice how he's bleeding? In a few moments the pressure should crush him. But until that happens we've got to stay in these tubes.

Suddenly there's a scream from Ruth.

319 FULL SHOT - CONVERTER TUBES - AND THE MUTANT

who has moved back from the tube somewhat. Ruth's tube is beginning to rise.

CAL'S VOICE
Run, Ruth, run!

But Ruth is momentarily trapped in the rising tube.

320 NEW ANGLE - THE CONVERTER TUBES AND THE MUTANT

The Mutant charges forward. The tube rises high enough for Ruth to duck under and stagger away. Exeter and Cal, in their tubes, are frantic. Ruth, who is still weak from the conversion, staggers and falls. But the Mutant who is also weak, his great claw arms dangling loosely, is slow in pursuing her. Ruth manages to get up and escape just in time. Now Cal's converter tube begins to rise. The Mutant has Ruth cornered against the master control unit.

321 ANOTHER ANGLE

In the b.g. Cal is waiting desperately for his tube to rise high enough so he can escape. In the f.g., the Mutant is almost upon Ruth. Ruth runs around on the pedestal, to the other side of the master control unit. The Mutant, pursuing her, climbs on to the platform, but the effort has been too great. Even as Cal in the b.g. escapes from his converter tube, the Mutant wavers on the edge of the platform, and then falls heavily on to the floor.

FC

322 CLOSE SHOT - RUTH

Her eyes staring in horror as she looks down at the fallen Mutant.

323 REVERSE ANGLE - RUTH'S POINT OF VIEW - TRICK SHOT

Immobile, on the floor, the Mutant begins to disintegrate from the great pressure. In a pool of the green fluid, he begins to dissolve into a large glob.

FADE OUT

FADE IN

324 EXT. SPACE SHIP - NIGHT - EFFECT SHOT

The space ship hurtling through the heavens.

325 INT. SPACE SHIP - ANGLE BY MASTER CONTROL UNIT

Exeter, hunched in pain which he tries to conceal, is manipulating control lights. Now he looks off at Stellarscope, motioning for Cal and Ruth behind him. As Cal and Ruth glance toward Stellarscope:

326 ANGLE AT STELLARSCOPE

The earth, almost filling the screen, as the space ship speeds towards it.

327 ANGLE BACK AT EXETER - RUTH AND CAL

Exeter touches control lights again. Then he looks once more to Ruth and Cal, his voice serious.

EXETER
Our speed is diminishing ... We are now in the atmosphere of earth.
(manipulates controls; pauses)
~~It is time for us to say good-bye.~~

~~Good-bye.~~

~~EXETER~~
~~(an ironic smile)~~
Your plane is where you left it -- in the cargo hold. A conventional way for you to return to earth, I admit -- but perhaps the most practical.

RUTH
Where are you going?

EXETER
(softly)
Our universe is vast -- full of wonders. While the ship has energy to fly, I will explore ... Perhaps to find another Metaluna --
~~(strange)~~
~~or a place inhabited with men like myself who will welcome me as a brother.~~

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327 CONTINUED

There is a silence, Cal suddenly facing Exeter. Cal's voice is probing, direct, but not unkind.

CAL
Exeter -- you're a liar.
(pauses)
Come back with us. We'll heal your wounds.

Exeter shrugs.

EXETER
I thank you, ~~my friend~~ -- but I'm afraid my wounds can never be healed.

~~Ruth is about to protest, but the distant smile on Exeter's face~~ stops her cold.

EXETER
(gently)
We are hovering over your earth -- it's time for you to go.

~~He~~

Now, farewell.

Ruth is moved. Cal leads her off toward elevator.

328 ANGLE AT EXETER

as he looks off after them, his eyes warm, regretful. The wound suddenly stabs him. Holding his side, he turns back again to master controls.

DISSOLVE TO

329 INT. SPACE SHIP - CARGO HOLD - HIGH ANGLE SHOT - CAL AND RUTH

entering plane.

330 INT. SMALL PLANE - CAL AND RUTH (PROCESS)

They move into their seats. Cal starts plane's motor.

331 ANGLE AT PROPELLER

beginning to spin.

FC

332 ANOTHER HIGH ANGLE SHOT - PLANE IN CARGO HOLD (EFFECT)

as circular floor beneath plane begins to dissolve away:

333 EXT. SPACE SHIP

A round circular hole appearing out of which Cal and Ruth's plane plummets.

334 INT. SMALL PLANE - CLOSE SHOT - CAL AND RUTH - PROCESS

Cal manipulating stick desperately, pulling plane out of dive.

335 EXT. SMALL PLANE

as it comes out of dive, levels off.

336 INT. SMALL PLANE - CLOSE SHOT - CAL AND RUTH

The tension resolved, they lean back, ~~relaxed~~ Cal snaps on plane radio. From it comes a sudden burst of music. It is a typical American song, a lilting warm melody.

RUTH
(a little smile)
~~We're finally~~ Home...

337 STOCK SHOT - AERIAL NIGHT SHOT OF CITY BELOW

338 INT. PLANE

CAL
(quietly)
Thank God it's still here --

She looks out window, then back to Cal. As they exchange warm glances and she ~~snuggles~~ moves up ~~to him~~ close ~~to him~~ him —

DISSOLVE TO

339 EXT. SPACE SHIP - SHOOTING THRU HEAVENS

340 INT. SPACE SHIP - CLOSE SHOT - EXETER AT MASTER CONTROLS

He is almost in darkness.

He is glancing off at Stellarscope. Now with sudden resolution he leans forward over control unit, pushing lights heavily, holding himself in pain as he does so.

FC

341 EXT. SPACE SHIP

It turns suddenly going into a slithering dive toward earth.

342 INT. SPACE SHIP - CLOSE SHOT - EXETER AT CONTROLS

He is hunched forward, a thin expectant smile on his face.

343 CLOSE SHOT - SPACE SHIP

as it dives towards ocean in b.g. CAMERA FOLLOWS CLOSELY behind space ship as it plunges into the ocean, skips along and then explodes. It sinks out of sight, a great cloud of steam obscuring camera.

FADE OUT

T H E E N D